THE
CONNOISSEUR
ILLUSTRATED

305750

305750

The Connoisseur

An Illustrated Magazine For Collectors

Edited by J. T. Herbert Baily

Vol. XXVII.

(MAY—AUGUST, 1910)

LONDON
Published by OTTO LIMITED, Temple Chambers, Temple Avenue, E.C.
Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, London, E.C.
1910

Beeston

PRINTED BY
BEMROSE AND SONS LTD.,
DERBY AND LONDON

305750

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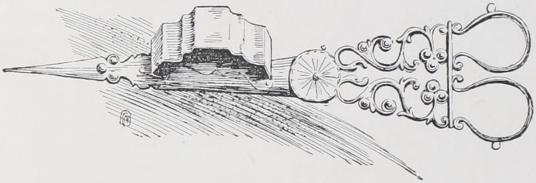

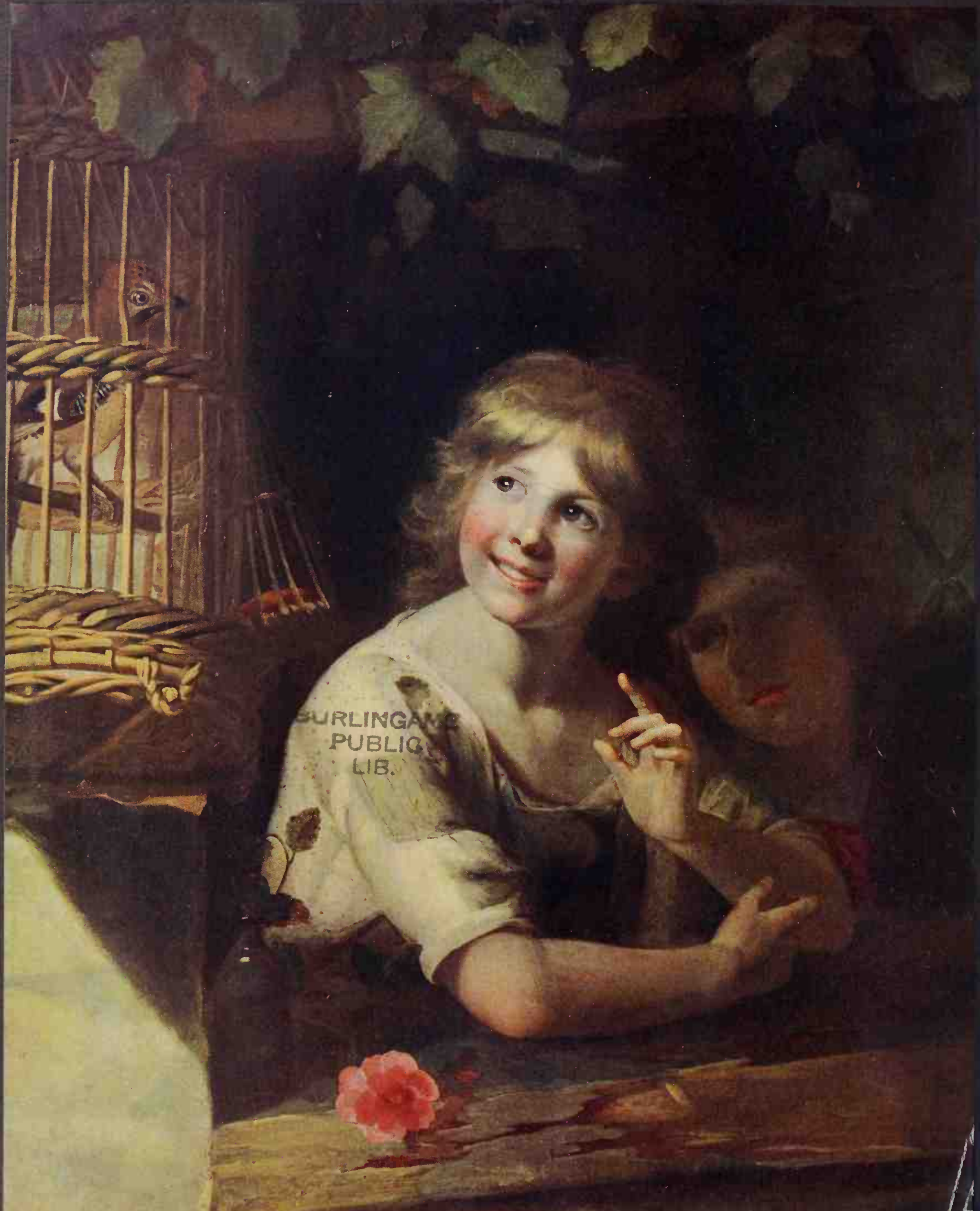

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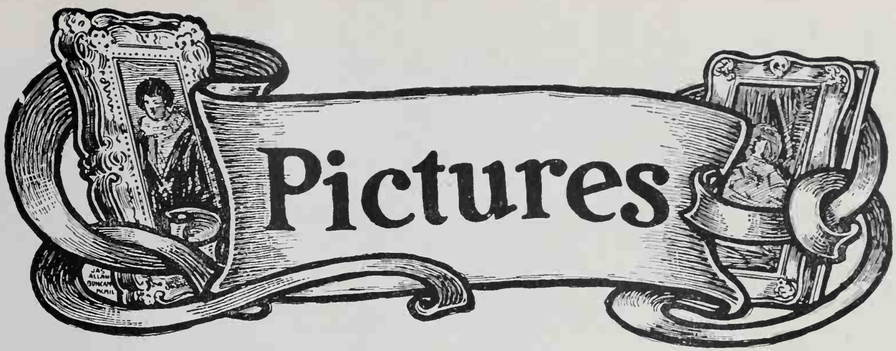
TWO CHILDREN WITH A JAY IN A CAGE

BY REV. W. M. PETERS

From the collection at Belvoir Castle

By kind permission of His Grace The Duke of Rutland



Pictures

Juan Bautista del Mazo

By Stewart Dick

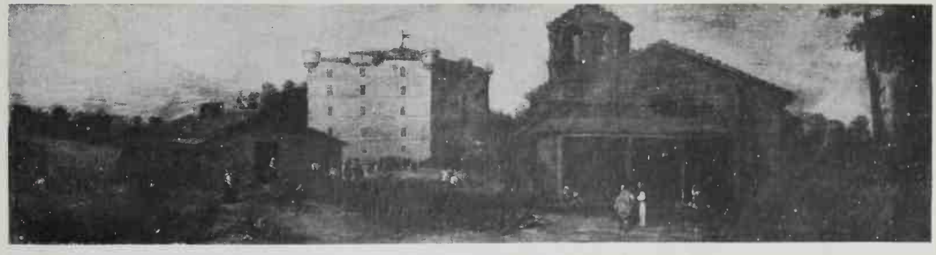
It is often a misfortune to be born under the shadow of greatness. The one towering figure draws all eyes, and men who in any other company would have been conspicuous, are passed by unnoticed. And this has been the lot of Juan Bautista del Mazo, the pupil and son-in-law of Velazquez.

What was doubtless to any young painter an inestimable advantage, namely, the personal tuition of Velazquez, and the close association with him for so many years, carried with it its drawbacks. As a pupil in his studio much of Mazo's time was occupied in making copies of the master's work, and he thus acquired to some extent the manner of Velazquez, sufficiently so indeed as to deceive the eyes of all but the expert. But he paid the penalty of this facility by never evolving in such subjects any distinctive style of his own. Even in his best portraits and figure subjects he never quite threw off the mantle of Velazquez. It is in his landscapes that the painter really finds himself. There he is quite personal in his outlook, and depicts nature in a way of his own; dominated by no one, and expressing frankly his own moods and feelings.

Of late years expert criticism as applied to Velazquez has had one striking result—a great shrinkage in the number of what are regarded as really authentic examples. Some years ago these were estimated at between two and three hundred; now the list has dwindled to less than one hundred.

But there has also been a secondary result. The finest of these discredited Velazquez paintings are found to be by the son-in-law, and thus, losing a fictitious Velazquez, we have discovered the real Del Mazo. And more and more it is being realised that however far short the younger artist may fall of the standard of his great master, yet he is a painter of dignity and power, worthy of a high place in the history of Spanish painting.

What little is known of the private life of the artist may be briefly summarised. The date of his birth is unknown, and he first comes into notice on his marriage with Francisa, the daughter of Velazquez, in 1634. Probably he had for some time before worked under Velazquez, and on his marriage he obtained through his influence a position in the palace. For many years he continued to work in the studio of Velazquez, and in 1643 he was attached to the service of the young Prince Don Balthazar Carlos, a post which he held till the untimely death of the prince in 1646. On the death



SCENE NEAR EL PARDO BY DEL MAZO

of Velazquez in 1661 he succeeded to his position as Aposentador of the palace.

An interesting discovery regarding the affairs of Velazquez throws a light on the financial administration of the Spanish Court, and brings out the character of Del Mazo in pleasing relief. When Velazquez died it was found that his account as Aposentador of the palace was overdrawn some 1,220,770 maravedis, say about £700. His estate was sequestrated, and it was only after tedious legal proceedings lasting for five years that it was admitted the painter had a considerable counter claim for arrears of salary due. The decision finally was that this counter claim should be allowed to cancel half the debt, while the remaining half should be paid off by the heirs and executors, an obligation undertaken by Del Mazo, and duly fulfilled within a very few years.

Of the band of pupils and followers of Velazquez only two stand out as themselves artists of distinction—Juan Bautista del Mazo and Juan Carreño de Miranda. And of the two Mazo is by far the stronger painter, though in certain subtle qualities Carreño approximates more closely to the great master.

Inevitably a great part of Mazo's work lay in turning out copies of the State portraits painted by Velazquez, notably those of Philip IV., and of these copies many still figure in public and private collections as genuine examples of the master. To name but a few cases, the *Philip IV. as Huntsman* in the Louvre is but a copy by Mazo of the one in the Prado, and a copy of the companion picture of *Prince Don Balthazar Carlos* is in the possession of the Marquis of Bristol. The Dulwich *Philip IV.*, too, is set down by Señor Beruete as a copy by the same hand.

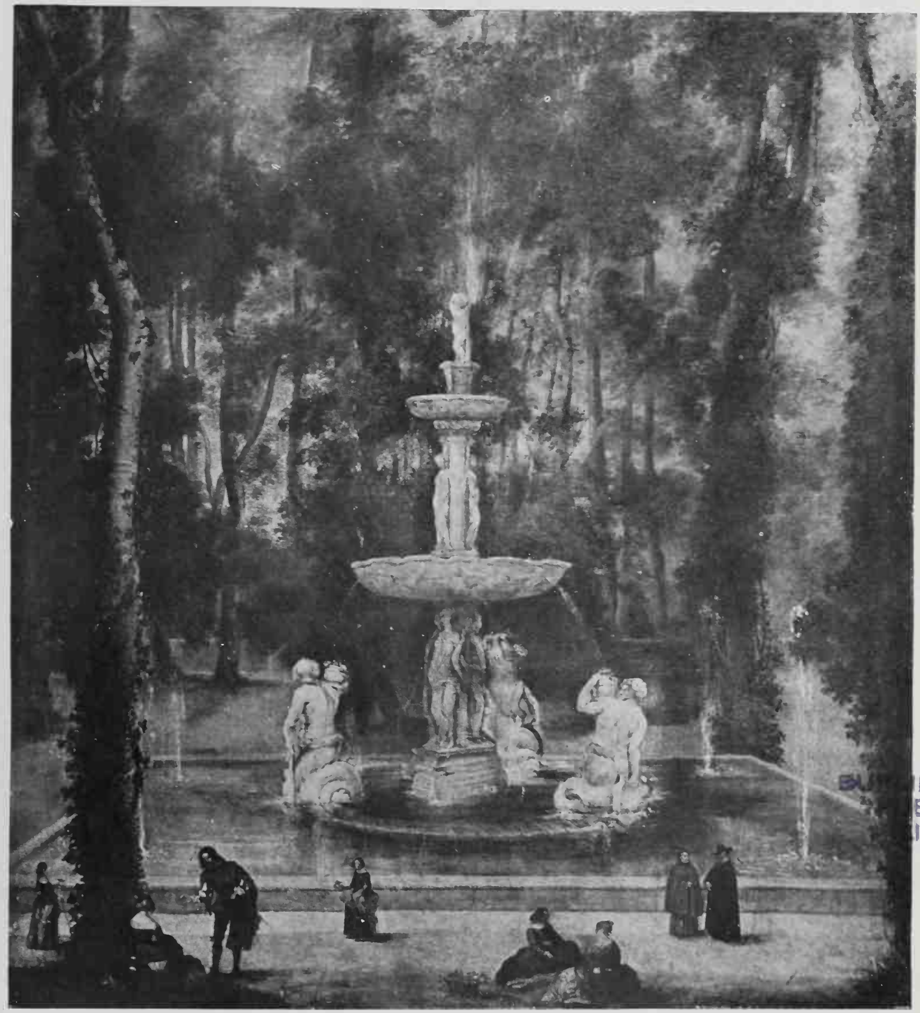
Of the doubtful pictures round which the battle of the critics still rages, the most important is the *View of Zaragoza* in the Prado. A Latin inscription states that the painting is the work of Del Mazo, but most critics ascribe the foreground figures to Velazquez; and indeed Señor Beruete gives the latter credit for important retouchings all over the picture. Sir Walter Armstrong, on the other hand, is inclined to give Mazo credit for the whole picture, and also for the large picture of the *Boar Hunt* in the National Gallery. In this he is certainly consistent, for the two pictures have much in common. In each the composition is panoramic, with numerous foreground figures on a small scale. In each, too, the centre space is more or less vacant, the features of interest forming a ring round an empty centre—a device afterwards adopted by Goya with striking success. The colour of the *Boar Hunt* picture has darkened very much more than in the other landscape backgrounds of Velazquez, a circumstance which inclines Sir Walter Armstrong to attribute it to Del Mazo, but which Señor Beruete sets down to damage done during the great fire at the Alcazar in 1734, when so many works of Velazquez perished. Probably the figure groups in both pictures are by the same hand; but few who have examined them carefully, especially the magnificent dogs with their attendants in the *Boar Hunt*, will agree that the hand was that of Del Mazo.

Then we have the well-known National Gallery picture—the *Admiral Pulijo*—for long accepted as an undoubted example of the great master, and a picture the authenticity of which was vouched for by several legends. "It was painted with specially long brushes," says Palomino, "to enable the artist to stand further off from his work." "King Philip," another story goes, "coming suddenly into the studio and finding himself confronted by the picture, angrily demanded why the admiral was not at sea." But now Señor Beruete sweeps aside such tales with the blunt statement that the painting is the work, not of Velazquez, but of Del Mazo, and to me at least his arguments carry conviction. But it is rather ungracious to dwell on those features which stamp it as just something less than a masterpiece. Even though the drawing of the legs and arms has not the firm, unerring truth of Velazquez, even though the bold brushwork is a little overbold, and lacks his extraordinary precision and crispness, yet, as it stands, the portrait is a noble one, and not unworthy of the homage it has received, although the work, not of the master, but of the pupil.

Another doubtful picture is the *Don Balthazar Carlos at the Riding School* in the collection of the Duke of Westminster, which, with the replica in the Wallace collection, is set down by the same high authority as the work of Del Mazo.

And in the Prado hangs a portrait of *Mariana of Austria* (No. 1,078), which is the subject of many diverse opinions. Señor Beruete regards it as a copy by Velazquez himself of the much finer example in the same gallery (No. 1,079). Carl Justi not only believes in the genuineness of the first picture, but prefers it to No. 1,079, and in this he is supported by so distinguished a modern painter as John Lavery, R.S.A., who copied it in preference to the latter picture.

But to many others, myself among the number, No. 1,078 appears to be only a copy by Del Mazo. For a time I was doubtful, until the Director of the Prado was good enough to place the two pictures side by side (they hang in different rooms), and then for me at least the question was settled decisively.



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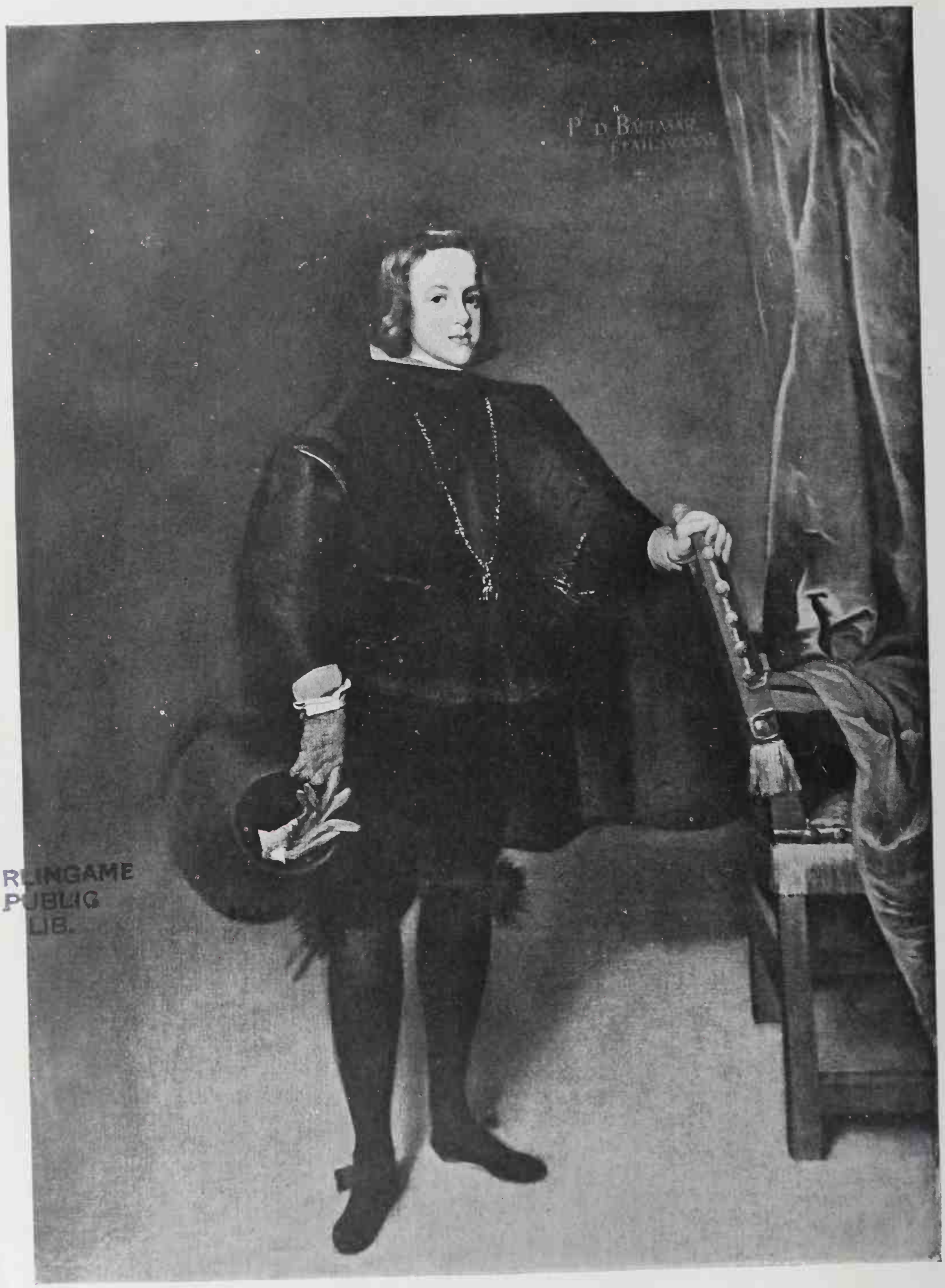
THE FOUNTAIN OF THE TRITONS BY DEL MAZO PRADO, MADRID

In the collection of Sir Frederick Cook at Richmond is a very interesting Spanish picture of a boy in the costume of a cavalier. By some critics this beautiful painting is set down as the work of Del Mazo, though in the opinion of the writer it is by another hand, and of rather an earlier date.

But apart from these disputed canvases, there is enough of the undoubted work of Del Mazo to assure his position among the masters of the Spanish School.

One of his finest works is the portrait of *Prince Don Balthazar Carlos* painted shortly before the death of the Prince—a picture originally attributed to Velazquez, but now admitted to be by Mazo. The pose is simple and natural. The Prince, dressed in black, stands, resting his left hand on a chair, while his right hangs down by his side. A red curtain fills the upper part of the picture. The flesh tints are especially fine, and applied in soft floating touches, the planes slipping imperceptibly one into the other.

It is in the drawing that the figure shows that it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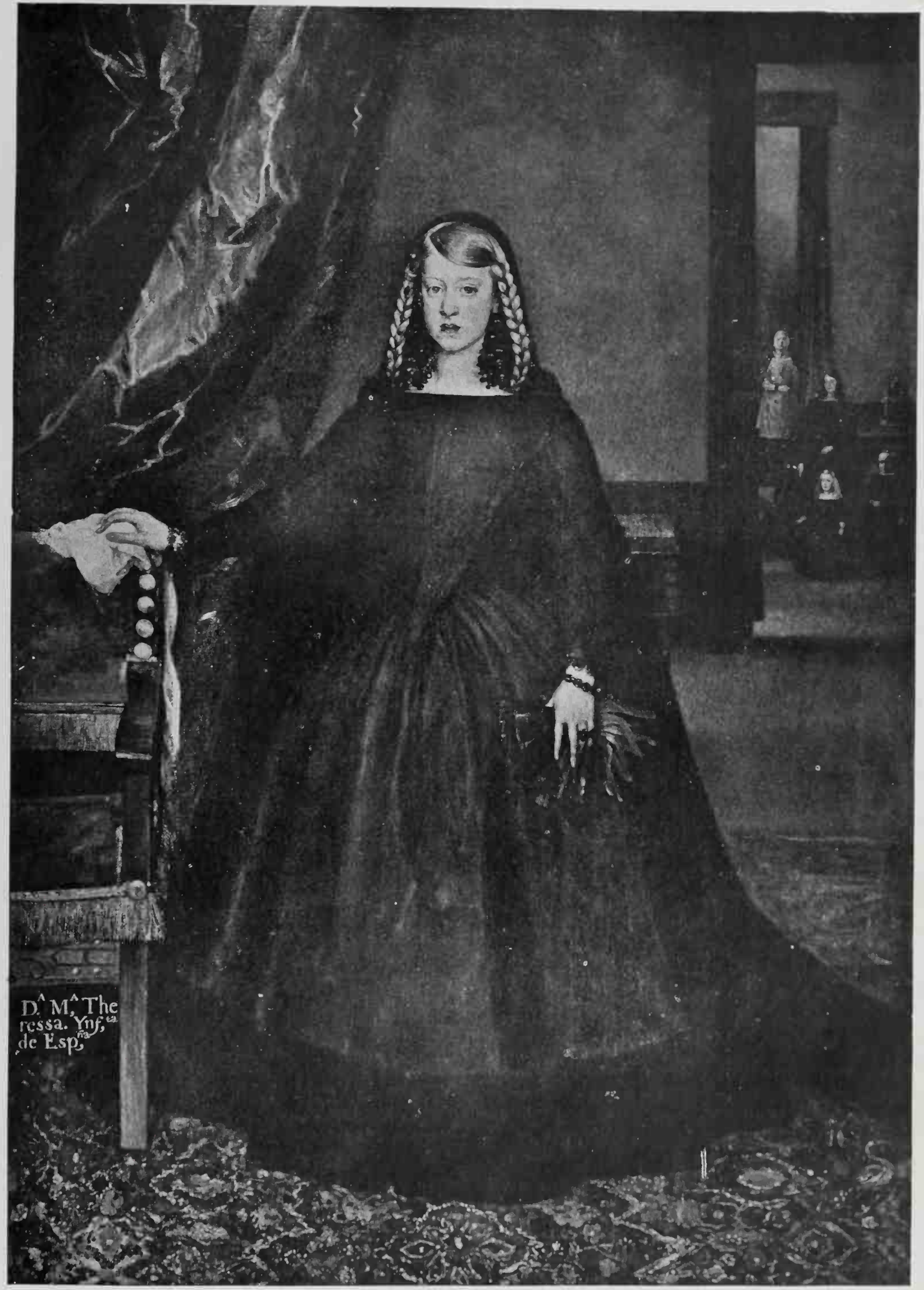
DON BALTHAZAR CARLOS BY DEL MAZO PRADO, MADRID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MARIANA OF AUSTRIA BY DEL MAZO PRADO, MADRID is not from the hand of Velazquez. The outline of the legs is not felt with his absolute sureness, as in the early portraits of *King Philip* and the *Infanta Don Carlos*, or the later portrait of *Pablillos de Valladolid*, but fades in an undecided way into the gloom of the background. In this respect the treatment recalls that of the legs in the *Admiral Pulijo* of the National Gallery.

Perhaps finer than either of these is the portrait in the Prado said to be *Queen Mariana of Austria*, second wife of Philip IV., but there is some doubt as to whom the picture really represents. At the foot of the canvas is an inscription of later date than the picture describing it as Maria Teresa, the daughter of Philip IV., who in 1660 married Louis XIV. of France. But in that case there would be little reason for the two youthful figures in the background, which appear to represent the Infanta Margarita and the little Prince Prosper. On the other hand, if it represents Queen Mariana and her two children, she ought to appear a woman of twenty-nine, instead of a mere girl as in this case. There was indeed an early portrait by Mazo of *Queen Mariana* painted immediately after her marriage in 1649, when Velazquez was absent in Italy; but for several reasons this could hardly be that picture. Not only would the presence of the figures of the two children be unexplained, but the internal evidence of the picture itself points to a much later date. The technique is of the most mature period of the artist's life, and the composition has manifest signs of having been influenced by that of *Las Meniñas*, a picture not painted until 1658.

In any case the portrait is one of the best of Mazo's works. The composition is very dignified and impressive, the figure placed almost in the centre, a chair and curtain to the left, and to the right, seen through the open doorway, the group of smaller figures. It is little detraction to say that this beautiful arrangement of vertical lines in the background recalls *Las Meniñas*. Other artists would gladly have borrowed in like manner from Velazquez had they been sufficiently gifted, and we know that Velazquez himself in his *Coronation of the Virgin* was not above borrowing an entire composition from El Greco.

The colour is rich and full: but in spite of the strong reds of the curtain and the boldly patterned carpet, the picture is pervaded by a fine unity; the head and face stand out clearly against the grey green background, and with the delicately painted hands form the chief points of interest in the picture.

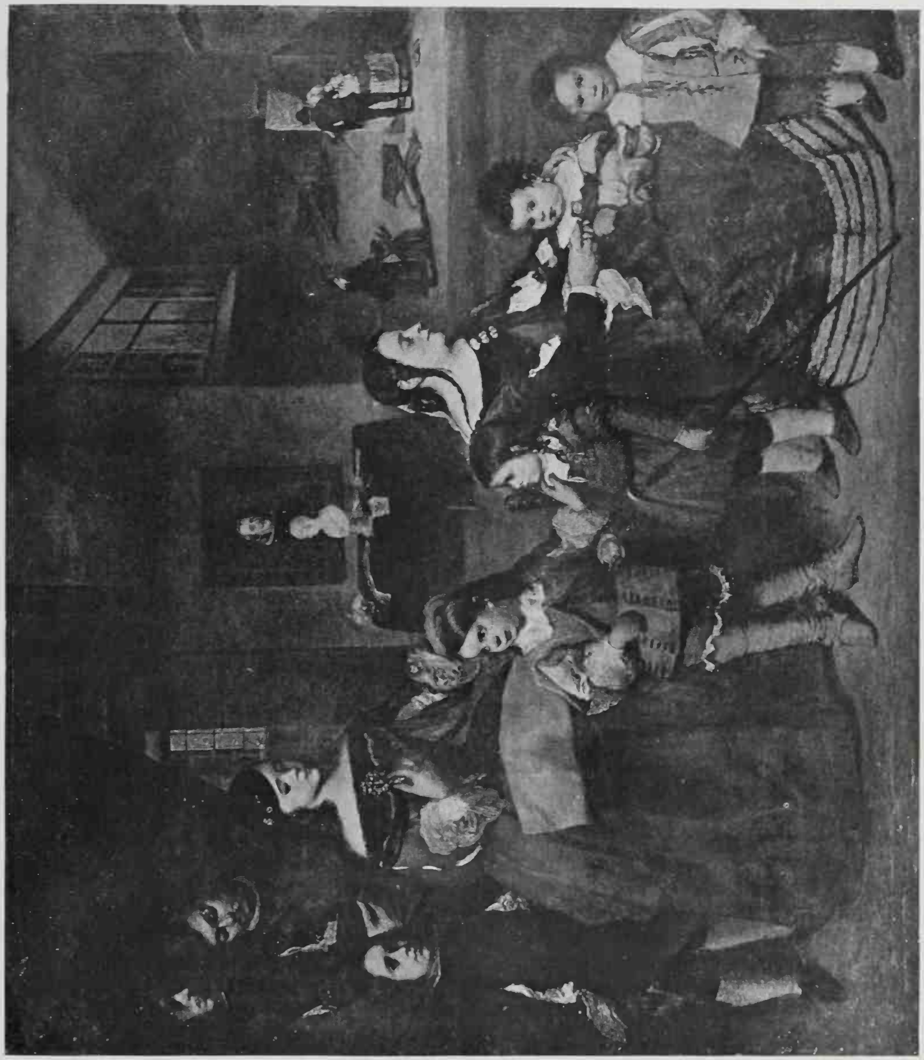
The most ambitious example of Del Mazo's work is the well-known family group at Vienna, for a long time ascribed to Velazquez, but now catalogued under the name of Mazo. It is obviously inspired by *Las Meniñas*, and must have been painted shortly after that great masterpiece. The family of Del Mazo forms a group in the foreground—a matronly woman, in whom we still recognise the more youthful *Lady with the Fan* of the Wallace collection, surrounded by a group of children. In the background hangs a portrait of *Philip IV.* (it appears to be about the date of the bust in the National Gallery), and through the doorway Velazquez may be seen in the room beyond painting the portrait of the *Infanta Margarita*, who stands there in charge of a servant. The little Princess seems just about the age at which she is represented in *Las Meniñas*, thus fixing the date of the picture at 1658 or thereabouts, and not, as stated by some critics, at so early a date as 1651.

But while in these portraits and figure subjects we find Mazo even at his best only an echo of Velazquez, in his landscape work he develops much more fully his own personality, and the influence of Velazquez is not seen at all. In spite of this, however, many of his landscapes are still catalogued under the name of Velazquez.

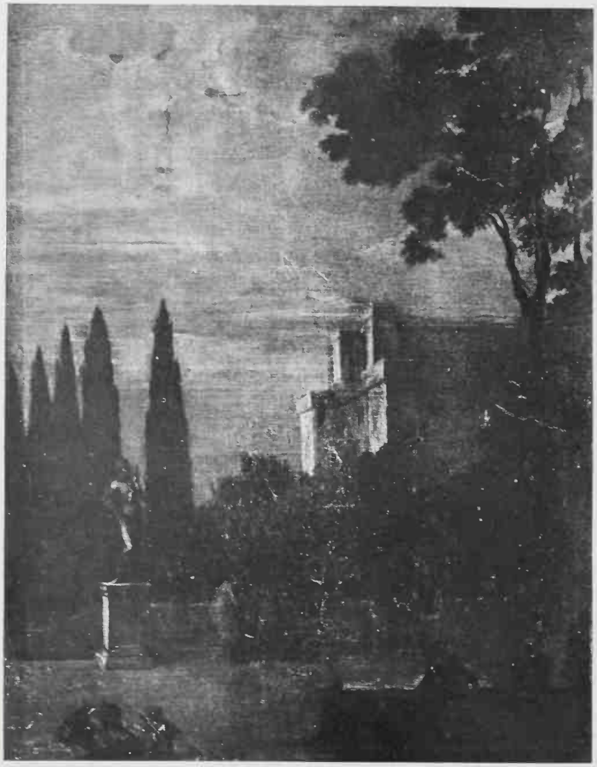
But the truth is of all the landscapes attributed to Velazquez there are only two which are absolutely undoubted works from his brush, the two sketches executed in the garden of the Villa Medici in Rome during his visit there in 1630. It is in the landscape backgrounds of his equestrian and hunting portraits indeed that we find most fully recorded the master's outlook on nature, but the two Villa Medici paintings are the only examples known of his direct studies. And these two differ so widely from the other examples attributed to him, that the latter must be set down as the work of Del Mazo.

The standpoint of the two men is quite different. Velazquez looked at nature with a clear-sighted impersonal gaze, almost tinged with severity, and unfalteringly recorded what he saw. Mazo, on the other hand, was more of a sentimentalist. It was the moods of nature, not her external aspect, that appealed to him. Sometimes in his renderings he becomes a little bombastic, he is often grandiose rather than grand, but at their best his landscapes are very impressive.

There is one tumultuous rocky scene in the Prado (No. 797), full of tremendous power. The composition is almost exactly that of the *St. Anthony and St. Paul* of Velazquez, though the lighting and the treatment generally is so different. Perhaps there is just a touch of the melodramatic about its cavernous gloom, but it is undoubtedly a great picture, and in its powerful simplicity well worthy of the painter of



THE FAMILY OF DEL MAZO BY DEL MAZO VIENNA GALLERY



LANDSCAPE BY DEL MAZO PRADO, MADRID

the *Admiral Pulijo.* Unfortunately in this, as in so many of Mazo's landscapes, the colours have darkened so much as to render adequate reproduction almost impossible.

The best known of all the painter's landscapes is, of course, the *View of Zaragoza,* hung in the Velazquez room in the Prado, but as the figures are generally conceded to be the work of Velazquez, there is little to be placed to the credit of Del Mazo, except, perhaps, the characteristic composition.

But in the Prado there hangs also another picture, which in its colour scheme, as also in its panoramic composition, resembles to some extent the *View of Zaragoza.* It evidently represents a hunting scene in the neighbourhood of El Pardo or the Escurial. A square building in the centre is doubtless the royal hunting lodge, a large and picturesque church stands on one side, and the foreground is dotted with busy figures, some on horseback, some on foot. Less pretentious than the *Zaragoza* landscape, it is yet a beautiful and pleasing composition.

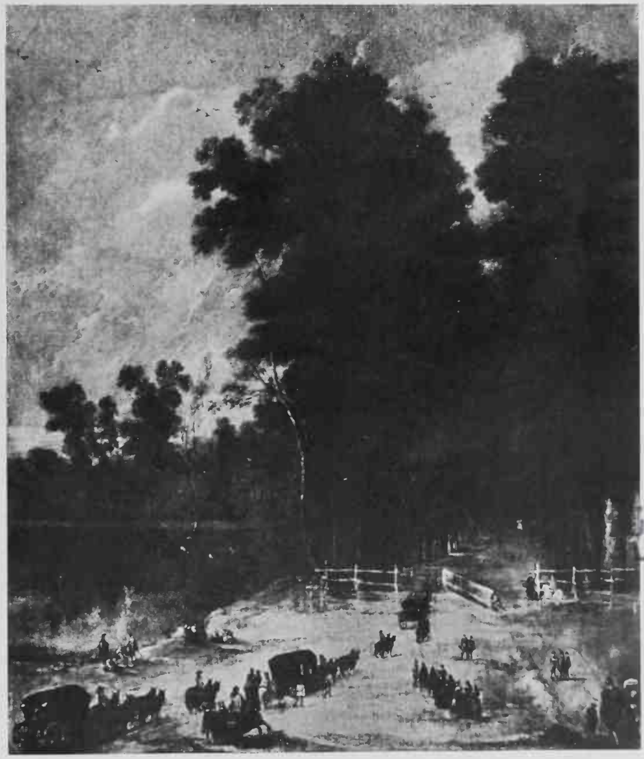
Two pictures in the Prado, which for a long time passed as by Velazquez, are those painted at Aranjuez, *The Fountain of the Tritons* and the *Queen's Avenue.* Carl Justi indeed sets down the figures in the first, which are on an absurdly small scale, as additions by Mazo after the death of Velazquez; but the general concensus of critical opinion now ascribes the virtues as well as the defects of the picture to the younger painter. The filmy greens of the foliage melting into the soft evening sky are full of a tenderness and sentiment as remote from the landscape of Velazquez as the classical element is absent from his mythological pictures. Del Mazo here at least is a poet and a dreamer.

Very impressive, too, is the companion picture, the *Queen's Avenue,* hailed by R. A. M. Stevenson not only as a genuine work of Velazquez, but as a picture "fuller of grandeur and immensity than any I can remember." It is indeed a fine picture, and it illustrates, too, in a striking way Mazo's tricks of composition. As in the *Fountain,* he dwarfs the foreground figures to make the trees tower up the more majestically against the sky. He cares little for the literal facts, and by this exaggeration seeks to reproduce the emotional effect produced by the scene.

Quieter and even more dignified in arrangement is the picture, *View of a Royal Palace*, which, along with several other landscapes in the Prado, is still catalogued under the name of Velazquez. It is a simple composition of tall cypresses and a massive building seen against a subdued evening sky. In the foreground is a terrace with groups of figures. The whole scene is full of peace and repose.

In marked contrast to the work of the contemporary Claude and Poussin, these landscapes are marked by a tender human feeling which is something quite new. Somewhat akin to the exquisite work of Corot, they stand between the old classicism and the modern naturalism. They present nature, not drilled and formalised, as in the ancient style, nor yet studied from the purely objective standpoint of the modern impressionist. They are subjective, representing nature as seen through the medium of a temperament, and governed by the varying moods that sway the mind of man.

Mazo, therefore, as a landscape painter occupies a niche of his own, standing as a pioneer of the methods afterwards rediscovered by Corot, by him popularised, and now practised by so many lesser men.



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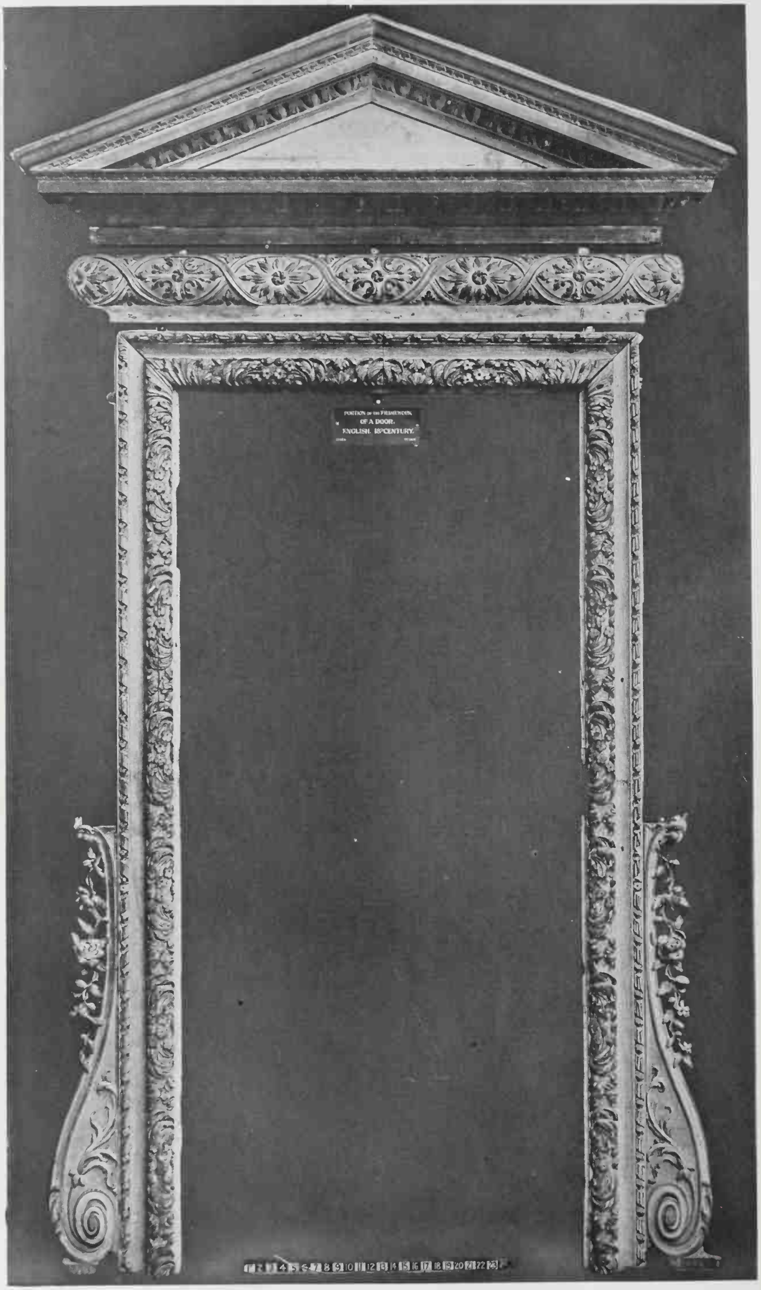
CALLE DE LA REINA, ARANJUEZ BY DEL MAZO PRADO, MADRID


PORTION OF THE FRAMEWORK
OF A DOOR.
ENGLISH. 18th CENTURY.

DOORWAY, EIGHTEENTH CENTURY, WITH PEDIMENT ABOVE OF ABOUT THE SAME DATE

Furniture
1602
JAS ALLAN DUNCAN

The Years of Mahogany Part IX. *Director* Chippendale, 1750
(*a*) French Phase

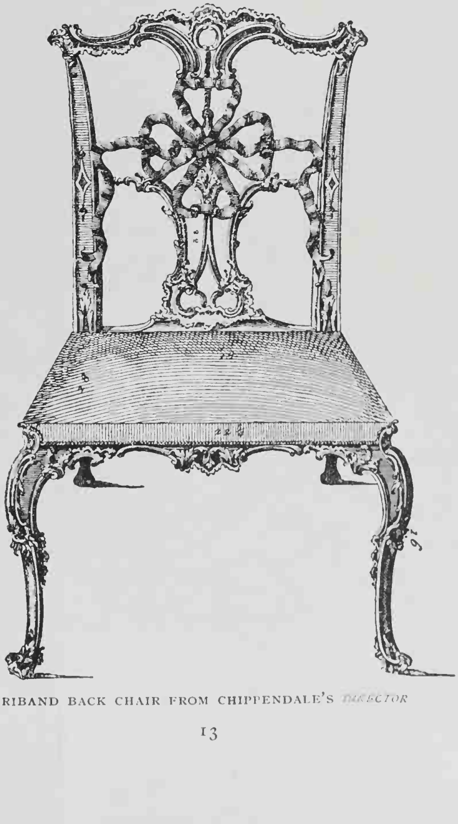
By Haldane Macfall

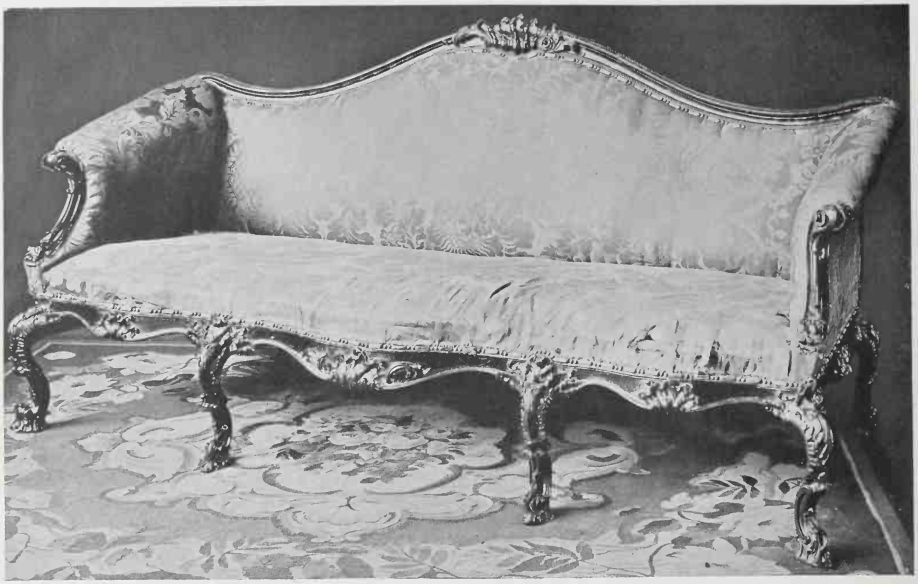
We have now come to the elegant and slender style of the mahogany years that the ordinary man always associates with the term Chippendale. It is best, therefore, first to recall the development of the mahogany to this, the mid-century.

I have called the five years from the death of Queen Anne the transition years from Queen Anne to Georgian—roughly speaking, from 1715 to 1720. This period with the next ten years we may call the transition years from walnut to mahogany, from the death of Queen Anne to the death of George the First, or to Early Georgian; and of these fifteen years, we have seen the years 1720 to 1730 to be the *Lion Mahogany decade*, with the heavy designs of Kent in the ascendant. Young Thomas Chippendale — Chippendale II., the great Chippendale—comes up to London town at the end of the Lion Mahogany years, and establishes himself in town.

The next decade of 1730 to 1740 I have called the Rise of the Chippendales or the *Early Chippendale decade*, in the early years of which Walpole takes the duty off mahogany, and whilst Kent still dominates public taste, the more graceful style of the Chippendales, with the Cupid's bow cresting to the back of the chair and the claw-and-ball foot to the cabriole leg, makes for increased grace in the designs of the new wood.

The next decade of 1740 to 1750, which I call the Fore-*Director* Chippendale decade, or *Middle Chippendale decade*, is perhaps the purest and strongest of all the Chippendale periods. The heavy lion's-paw foot is wholly out of fashion; the more graceful claw-and-ball foot to the cabriole leg is wholly in the vogue, with the old club foot for the less expensive chairs. The graceful suggestion of French elegance is everywhere hinted at. I hope, at some future date, to give further examples of this firm, strong Chippendale mid-period; but I gave the general evolution in a carefully chosen series of specimens, so that the student should catch the general scheme. At the end of this decade, in the May of 1748, on the edge of his fortieth year, Chippendale is in so advanced a position that he marries, and forthwith, in 1749, takes a shop with a considerable number of workmen in a prominent position of the town. To be precise, he married one Catherine Redshaw


RIBAND BACK CHAIR FROM CHIPPENDALE'S *DIRECTOR*



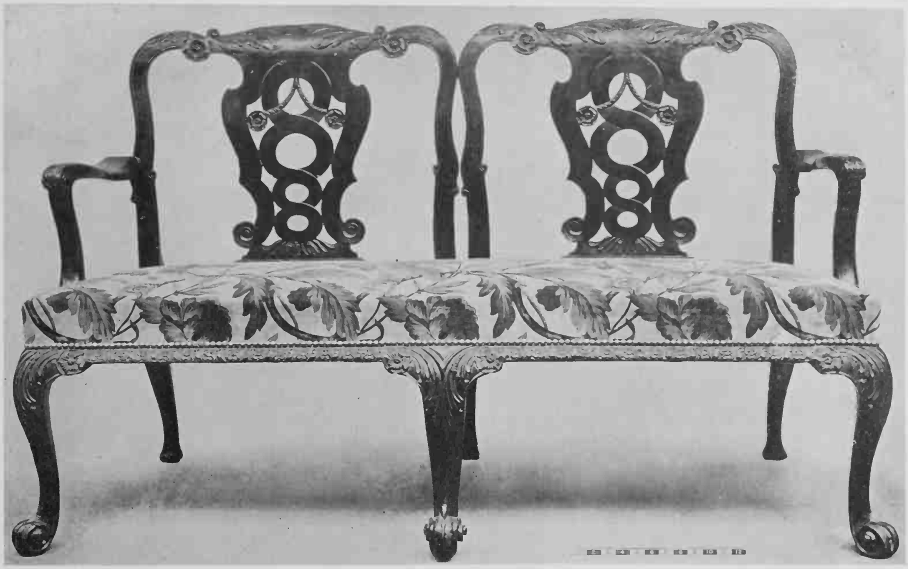
MAHOGANY SOFA BY CHIPPENDALE, TYPICAL OF THE *DIRECTOR* CHIPPENDALE PERIOD OF 1750-60, INFLUENCED BY THE FRENCH *ROCOCO* OF ABOUT 1755 BY KIND PERMISSION OF PERCIVAL GRIFFITHS, ESQ.

of St. Martin-in-the-Fields; and thereafter, at the Christmas of 1749, he established his business in a shop in Conduit Street, Long Acre—which sounds like being near his wife's folk. Here he did so well that in 1753, four years later, and on the eve of his publishing his *Director*, he moved again into larger premises at No. 60, St. Martin's Lane, which he was to make famous. The *Gentleman's Magazine* for the April of 1754 announces: "Thomas Chippendale published the *Gentleman and Cabinet-Maker's Director*, £2 8 0." This trade catalogue, with its one hundred and sixty engraved plates, its prodigious introduction which ranges from the five orders of Architecture to its list of subscribers, and its shrewd business appeal, proves that Chippendale catered for every class of society, and reveals him a thorough business man, conscious of his supreme position in his trade, and self-confident of his rare gifts.

Whilst on the subject of the *Director*, it is well to note that a second edition was published in 1759, and a third with 300 plates in 1761 at three guineas; and it is somewhat baffling to discover that the chief designs for which he was to become immortal are scarcely to be found in this work; indeed even the claw-and-ball does not once make its appearance in its pages. At any rate, his business increased by leaps and bounds, so that he had almost immediately to take over the three houses next to his own to accommodate his workmen. About the Third Edition of the *Director* there is some confusion. Becket, the publisher, at the sign of Tully's Head in the Strand, announces an edition on the 4th of September, 1760, a year before the Third Edition's appearance; and in 1766 he advertises an edition with 200 (!) copper plates at three guineas. A fourth edition seems to be here implied. However, the Third Edition is always spoken of as the 1761 edition by the writers on the subject.

In the year 1755, on Saturday the 5th of April, the *Gentleman's Magazine* announces a fire in Chippendale's workshop in St. Martin's Lane, "which consumed the same, wherein were the chests of twenty-two workmen," whereby we see that Chippendale's business was a considerable one. Chippendale would appear, during these years, the 'fifties,' to have had as partner one James Rannie. These, and other matters recently discovered about Chippendale, are due to the researches of Miss Constance Simon, who found his date of burial to be the 13th of November, 1779, and that he was to die intestate, which presumes a sudden end to the life of so business-like a man; but that is not as yet.

Chippendale, then, is no sooner firmly established as the leading designer and worker of his time than



SETTEE OF 1750 SHOWING THE FRENCH CABRIOLE LEG ENDING IN SCROLL FEET, OF CHIPPENDALE'S *DIRECTOR* PERIOD, 1750-60

he decides to publish a book, illustrated with engravings of the latest fashions that are coming upon the town. The engraving of the illustrations to his *Director* would take some three or four years to produce, so that it is not until 1754 that the famous volume is given to the world; we may therefore take it as representing the extreme of the vogue from about 1750 to 1754, and hinting, indeed essaying, to forestall whatsoever new ideas may be threatening the town. He certainly would not publish stale designs of the forties. This new decade, therefore, we may call the *Director Chippendale period*, though, as we shall see, it is a decade that becomes complicated with the Chinese influence that now sets in, and, at the end of it, with the Gothic farce that Horace Walpole thrust upon the land in building his fantastic residence at Strawberry Hill.

It is curious to note that not only Chippendale, but the rest of his contemporaries who forthwith began to issue books on furniture, like Chippendale, do not give the design of the claw-and-ball! which we know was largely used throughout the whole of this time.

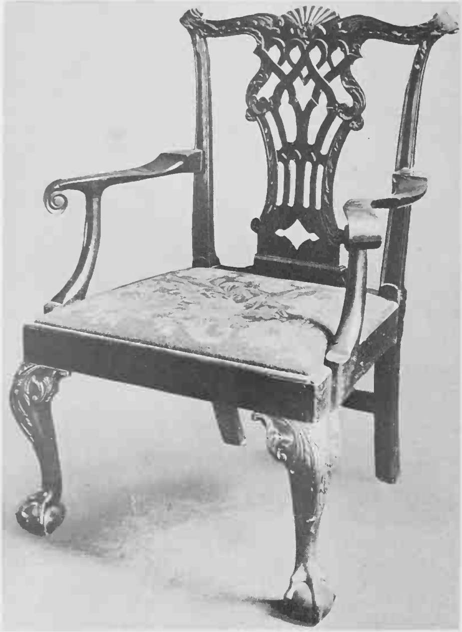
We had best, however, get a thorough grip of the *French Chippendale* development of the *Director* period that set in at its full in 1750, and had been steadily encroaching on the Fore-*Director* decade.

I have pointed out, indeed cautioned the student, that the illustrations to the *Director* must be taken with a large grain of salt; or, perhaps I should say, with care and judgment. To judge by them, the claw-and-ball foot to the cabriole leg had wholly gone out of the fashion; as a matter of fact it is freely employed during these *Director* years, and upon some of the finest specimens of Chippendale's work. Nor was Chippendale's work chiefly gilt. But, as a matter of fact, the Louis Quinze vogue had rivals — serious rivals—in Chippendale's estimation, and these rivals now dispute the ground.

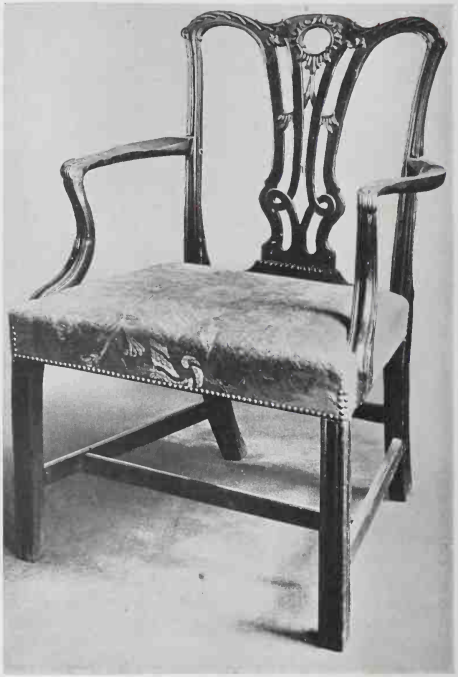
The general development is most marked, and its chief characteristic is in the increased lightness and slenderness throughout the whole of the furniture, with grace as the aim—the French grace of Louis XV. reigns supreme.

Before taking this Chippendale chair of the *Director* decade in detail, with its graceful ribbon back, its slender, curling cabriole leg ending in the Louis scroll for foot, and its light and airy grace, let us look awhile at what the years of French King Louis XV. had brought into France.

In France, the solid forms and dignity of Louis XV.'s day, of which the William and Mary and the Queen Anne solidity of the English style had been the equivalent, had given way in the French Regency under Orleans to a more graceful and elegant style, with charm as its aim. This elegance was thrust forward with ever-increasing rapidity under the young



MAHOGANY CHAIR OF CHIPPENDALE'S FORE-*DIRECTOR* DECADE, 1740-50
BY KIND PERMISSION OF PERCIVAL GRIFFITHS, ESQ.

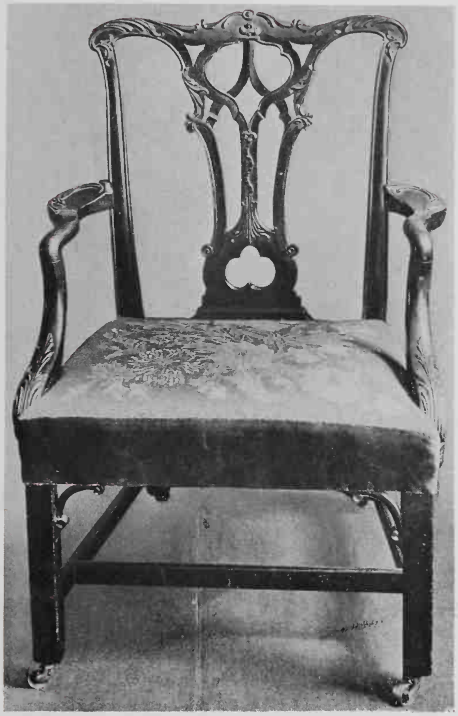


CHAIR OF CHIPPENDALE'S *DIRECTOR* DECADE, 1750-60, SHOWING STRAIGHT CHINESE SQUARE LEG AND STRONG FRENCH INFLUENCE
BY KIND PERMISSION OF PERCIVAL GRIFFITHS, ESQ.

King Louis XV., the French furniture of whose years is remarkable for its slender cabriole legs ending in a scroll, the backs of its chairs showing for cresting what was to come later into the English vogue under the somewhat ludicrous name of the "camel-back"—perhaps to distinguish it from the "cupid's bow top-rail," which curved upwards to its corners; and the whole of the Louis XV. design was soon marked by that graceful balancing of irregular forms in curls and sweeps created by Meissonnier, and called the *rococo*. It was precisely this elaborate grace and elegance that now got upon London town; and which, in these *Director* years of Chippendale's craftsmanship, are seen at their extreme in those slender gilt mirrors and girondoles that are chiefly associated with his name by the man in the street. I would strongly urge the student to buy a cheap little book, written by Mr. Binstead, of the *Furniture Record*, and published from the office of that paper under the title of *Useful Details in Several Styles*, which is invaluable in giving the French characteristics of these periods in a bird's-eye view. In it he will find the key to the difference between *Director* Chippendale and the Adam and Sheraton periods which followed thereon, as shown in the difference between the Louis Quinze and Louis Seize in France, which will fix themselves in the memory far more definitely than any written words could do. I am not sure that Batsford, of Holborn, does not also publish it; at any rate, my copy comes from there.

Now, to get to the *Director*-Chippendale period. First of all the French influence, which had been increasing upon Chippendale in the previous decade, was now supreme. Secondly, Chippendale develops designs along with the Louis Quinze to meet a vogue for Chinese design, which, towards the end of the *Director* decade, was to become a violent craze through the appearance of Sir William Chambers upon the scene. We cannot understand his French phase of the fifties without taking a glance at his Chinese tendencies with it.

Chippendale's taste intuitively made him shrink from mimicry of Eastern ideals so wholly unfitted to Western surroundings; and he employed the Chinese



CHIPPENDALE *DIRECTOR* CHAIR, SHOWING CHINESE STRAIGHT SQUARE LEG, CHINESE BRACKETS, AND STRONG FRENCH INFLUENCE, 1750-60
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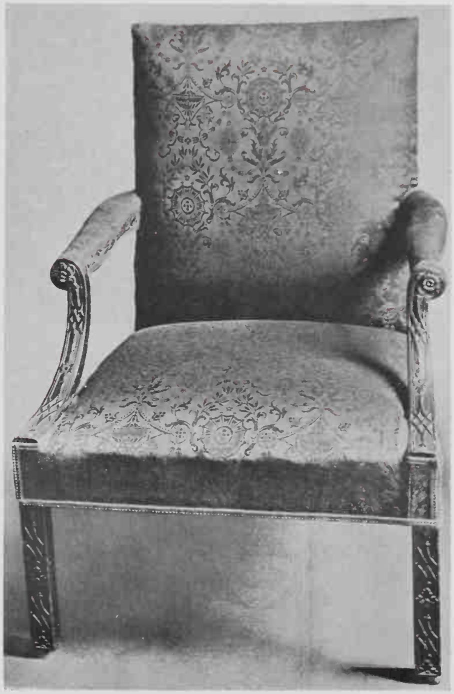
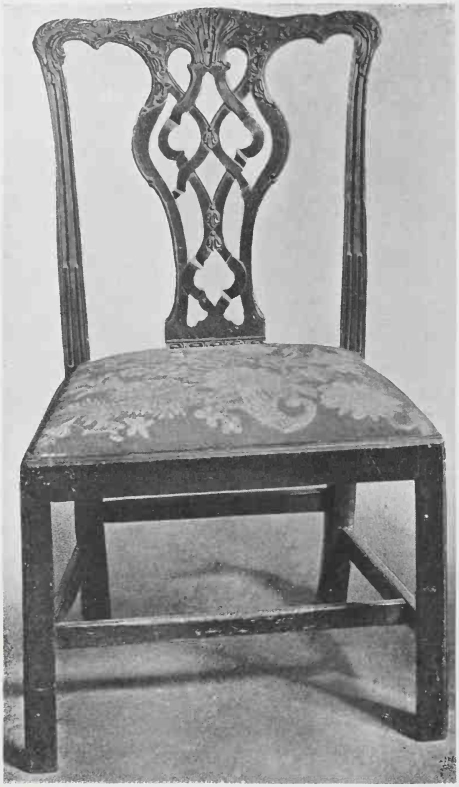


CHIPPENDALE *DIRECTOR* CHAIR, SHOWING CHINESE STRAIGHT SQUARE LEG AND LOW RELIEF LATTICE CARVING, 1755-60
BY KIND PERMISSION OF PERCIVAL GRIFFITHS, ESQ.

tendencies that set in about 1750 with great restraint, chiefly (1) in the decorative embellishment known as the "carved relief lattice," or "card-cut lattice," a low relief use of lattice on a solid flat ground—a very beautiful decoration, which, in Chippendale's hands, created exquisite results; and (2) in the use of the square Chinese leg which was to become so typical of the later Chippendale chair. I have never been able to discover exactly when Chippendale first employed this typical straight square leg; but though more than one authority gives it to the year 1740—to the Fore-*Director* decade—I have never been convinced by a single piece that has come under my observation. I am of opinion that it was introduced by Chippendale about 1750. We know that the French taste for *chinoiserie* only set in after Boucher's salon work of 1742—that it took a little while to catch Paris in its full flare—that it would reach London only about 1750, or at most a couple of years before, and would take a year or two to spread into a vogue.

Into this matter of the square straight leg and the relief lattice carving derived, or rather adapted from the Chinese by Chippendale, I will go very fully in my next article, and give the result of my researches and conclusions. I will ask the collector and student meanwhile to grant me until then the facts that Chippendale developed from the Chinese, about this time of the development of his rococo Louis Quinze French phase of the *Director* decade, the straight square leg and the low relief lattice carving from Chinese influences, which he treated with such consummate restraint that it is difficult to realise their Chinese origin until one's attention is called to it in detail. Not only does the acceptance of these conclusions account for development, but it accounts for the introduction of the baffling square leg.

I have written at some length of this Chinese influence before proceeding to the French ideals which dominated Chippendale's *Director* period, so as to fix in the mind of the student that Chippendale was taking from the Chinese with all his consummate tact and restraint just those qualities that assisted his



SQUARE-LEGGED CHIPPENDALE *DIRECTOR* CHAIR, 1750-60
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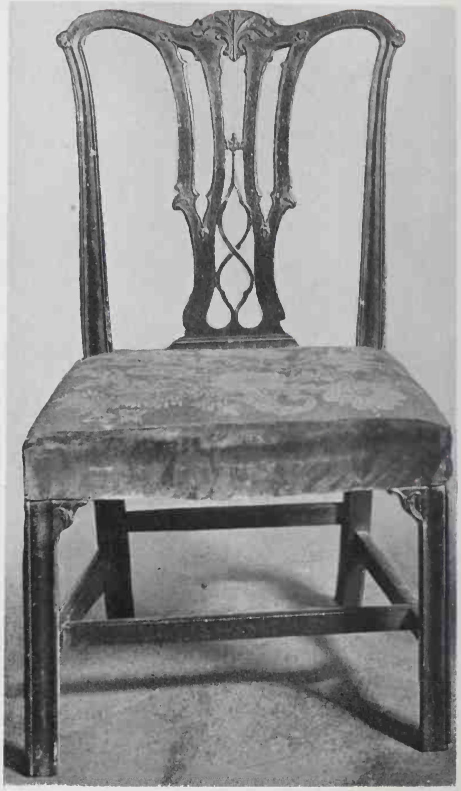


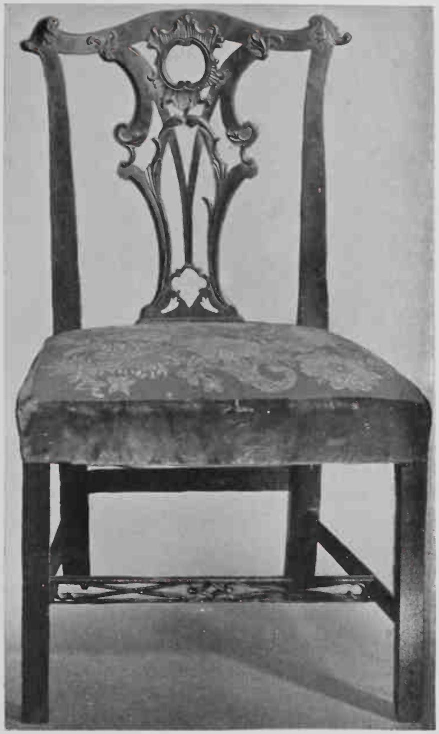
SQUARE-LEGGED CHIPPENDALE *DIRECTOR* CHAIR, WITH CHINESE BRACKET, 1760, OR A LITTLE LATER
BY KIND PERMISSION OF PERCIVAL GRIFFITHS, ESQ.

design; indeed, so subtly does he do so, that, had it not been for the Chinese extravagances that set in at the end of the decade, we might easily have overlooked the Chinese origin of the low-relief card-cut lattice fret on the solid mahogany, and the square leg, altogether.

To return, then, to the French Louis Quinze grace that was the basis of Chippendale's *Director* designs, transmuted by him into English forms. In 1750—of course he may have produced an experimental chair here and there during the forties, but they were not then typical—we find that Chippendale reaches to a slender grace and beauty of design that make the chair-back an exquisite affair. Of these graceful "ribbon-backs," in which the design is based on the flutter of ribbons, I hope to show some types in my next article. I show one here; but they are so well-known and so characteristic of the *Director* decade that I am here directing attention rather to the more subtle evolution of the Fore-*Director* chair towards it, as the forms of this chair are not quite so easy to date as the fully developed "ribbon-backs."

First, let us note that the characteristics of the "French style" in the *Director* decade are the greater lightness of the back—increased slenderness and grace throughout—and the cabriole leg ending in the Louis Quinze French scroll for a foot.

Now it is well to remember that Chippendale never laid claim to be an inventor or creator of style; he definitely repudiates such claim; he says definitely in his first edition of the *Director* in 1754 that his aim was "to improve and refine the present taste"—his witness, therefore, is the stronger in pointing out that the styles of the *Director* were general, and independent of his guidance. The very fact that he lays so much stress on the French and Chinese styles seems to me to point to their being the latest vogue rather than the ripened vogue of the Fore-*Director*



SQUARE-LEG CHIPPENDALE CHAIR OF *DIRECTOR* YEARS, ABOUT 1760
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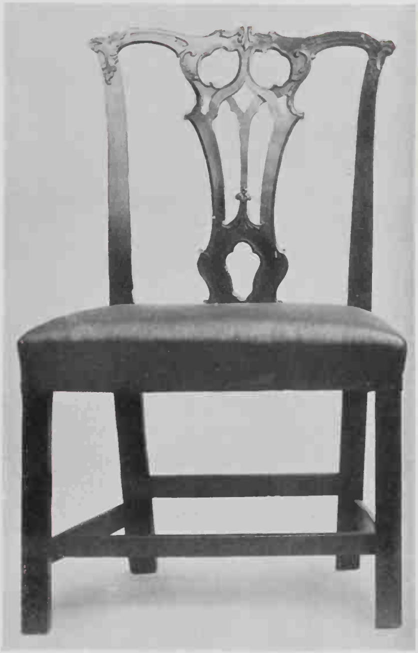
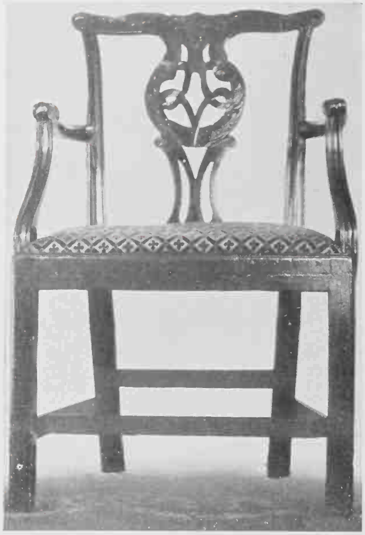


THE CHARTERHOUSE CHAIR OF CHIPPENDALE'S *DIRECTOR* YEARS, 1750-60

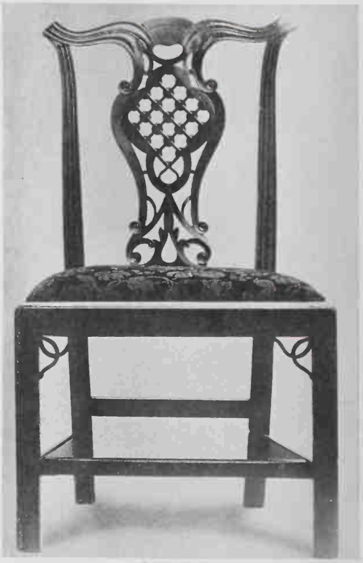
decade. It may be that the square leg had come in during the forties; and that Mr. Wheeler should be convinced of it weighs heavily with me, yet I doubt it. At any rate, in my opinion the square leg, so typical of much of Chippendale's less expensive pieces, goes side by side with the elaborate Louis Quinze cabriole with the scroll foot, and with the claw-and-ball foot of Chippendale's *Director* decade. It is true that many of the square-legged pieces show a back by Chippendale that appears to belong to the previous decade, nay, at times almost to Queen Anne days, but styles once used are used by Chippendale to the end of his days.

Therefore—and mark this well—the whole of the time that we are looking upon the dominant Louis Quinze influence over Chippendale's craft during this decade of the *Director*, 1750 to 1760, the student will be struck by this fact that the backs of the chairs with the straight, square leg, like those of all others, have *a markedly French feeling*. A few look, at first glance, as if they belong to the forties; but, if so, they are certainly of the very late forties. There is now in the chair-back, particularly in its outer uprights and its cresting, a certain roundness and carved finish very markedly in contrast with the low-relief carving on the flattish English forms of the forties. The elaborate "ribbon-back," that suggests fluttering in the breeze, is only employed on most expensive chairs; the others, particularly with straight square legs, have an astounding beauty of carving; but it is not of so fragile delicate a type, though, if you look closely at it, you will find it most decidedly French, with tendencies towards the *rococo*. One or two that I have set down to 1750 *may* have been made in 1745 to 1750, but I question it—at any rate they are not before that date at earliest. Nor, indeed, have I ever found a square leg that convinced me of its origin much before 1750, unless it be a pedantic year or so.

I am again indebted to Mr. Percival Griffiths for allowing me to use photographs of fine pieces from his great collection of Georgian mahogany at Sandridgebury. Opposite to the fine Georgian doorway



MAHOGANY CHAIR OF CHIPPENDALE'S *DIRECTOR* YEARS, 1750-60
BY KIND PERMISSION OF MAJOR RAYMOND-SMYTHIES



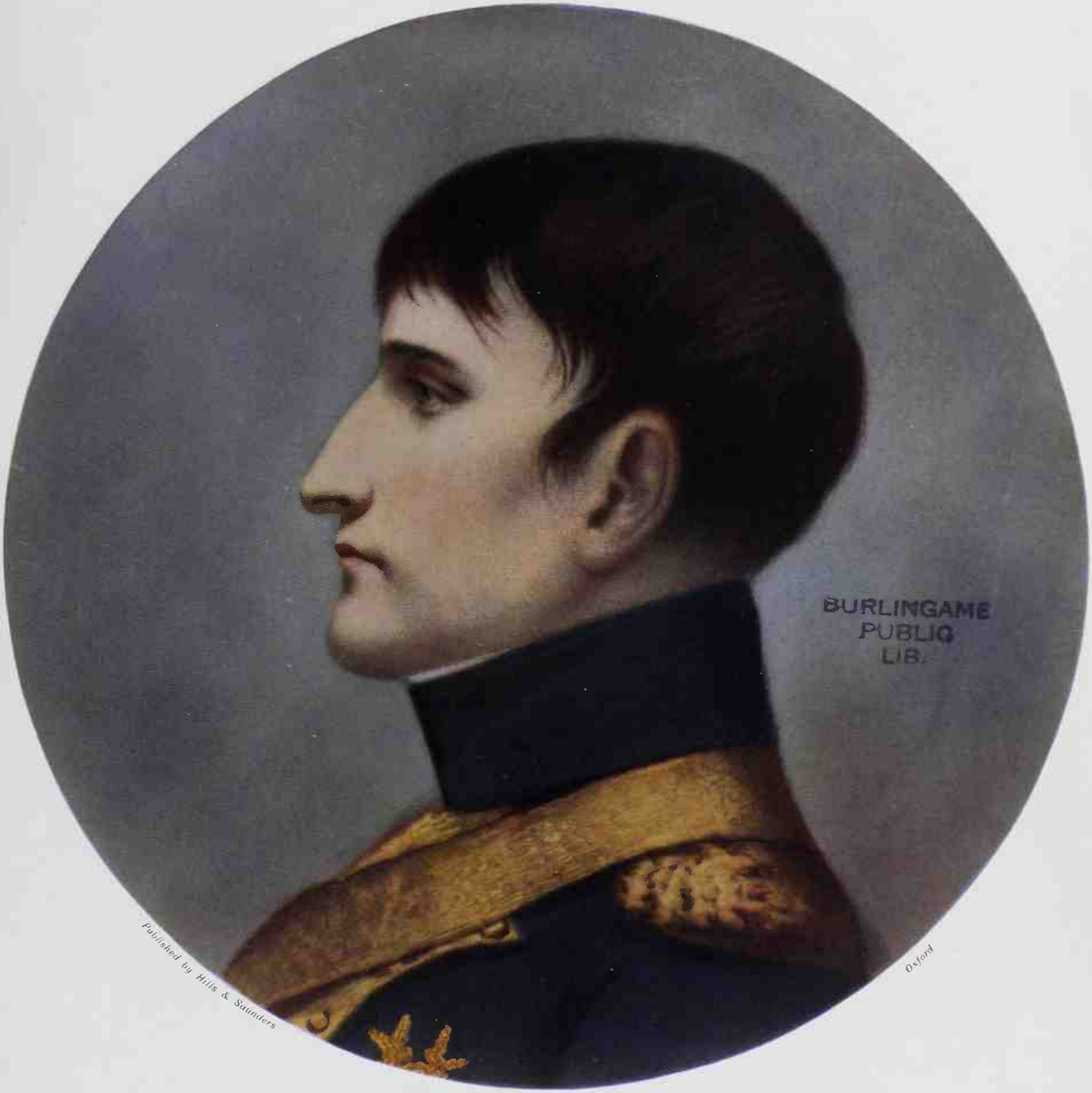
MAHOGANY CHIPPENDALE CHAIR OF THE *DIRECTOR* YEARS, MADE ABOUT 1760, WITH CHINESE BRACKETS

that is the frontispiece to this article will be found a ribbon-back chair taken from the *Director*, in which Chippendale's typical work of this period will be seen. Of the two superb settees, that belonging to Mr. Percival Griffiths gives a remarkable employment of the Louis Quinze French vogue in the rococo as chastened to English ideas by Chippendale, in which the French cabriole leg is shown in its very ornate form. In the photograph it is seen in its original cover. The settee opposite to it, whilst it reveals the "double chair-back" that tries back to the former decade—and very beautiful it is in form and balance—shows the French cabriole leg with its scroll foot, though these are also treated with English restraint, and are kept in tune with the severity of form in the back. This settee, or love-seat, or double chair (which you will), is of about 1750, though it may have been wrought in Long Acre a year or two before that.

The next four chairs, all of a row, of which handsome quartette Mr. Percival Griffiths is the fortunate possessor, show the development of Chippendale in this *Director* decade towards the graceful ribbon-back. The first chair, with the claw-and-ball feet, I have set on the flank of the others as an example of the Fore-*Director* decade 1740-50, in order that the others may be compared with it at sight. In all the other three the straight, square leg will be noticed—I have set them here that the rest of the development may not be emphasised by the French cabriole leg and scroll foot. In the square-legged pieces, Chippendale returns to the stretchers between the legs, which he had rejected in his cabriole-legs. If the backs be carefully examined, the hint of the *rococo* French decorations will be seen, and the lessening of the flatness of the outer uprights. In one chair the square legs are quite plain; in another the grooving is seen; and in the third the beautiful employment of the low-relief lattice ornament which Chippendale used with such exquisite taste in these years.

Of the next four chairs, all of a row, Mr. Percival Griffiths is the happy possessor of three; the fourth is the Charterhouse chair, set down to the year 1770 by the authorities at South Kensington, but which, if made then, was designed after the pattern of a Chippendale chair of about the end of this decade—about 1760—very much the same time as the three Chippendales belonging to Mr. Percival Griffiths, the second of whose chairs shows the Chinese bracket at the joining of the leg to the seat, which is so often set down to Mainwaring's craftsmanship, of which, indeed, it was a marked feature, though Chippendale first employed it.

I am indebted to Major Raymond-Smythies for the photograph of the first of the last two chairs, a very fine specimen of this period that is in his collection.


Published by Hills & Saunders
Oxford

"THE FIRST CONSUL"

AFTER A DRAWING FROM THE LIFE, BY GUISEPPE LONGHI

Pottery and Porcelain

The George Stoner Collection of Figures and Groups by the Ralph Woods of Staffordshire Part II. By Frank Falkner

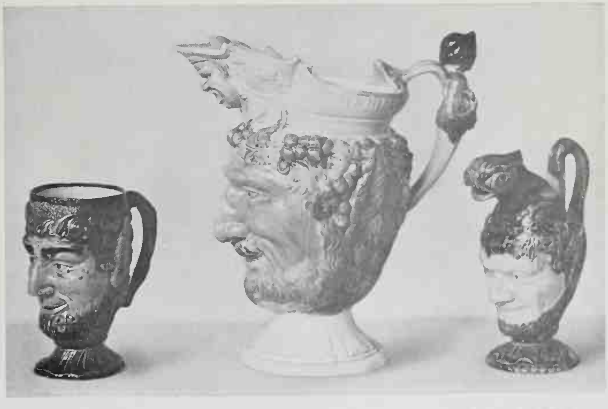
Continuing our examination of this collection, we come to the group lettered "Roman Charity" (No. xxxv.), and the satyr-head jugs and cup (Nos. xxxvi., xxxvii., and xxxviii.). These were no doubt inspired by Roman bronzes. Their rendering, however, in the potter's clay of Staffordshire has been distinctly successful, and they have always been attractive specimens in collections, whether produced by the Ralph Woods or Whieldon, or even by our later potters. No. xxxvii. is an exquisite satyr jug bearing the mark "Ra. Wood, Burslem," and the mould number 53.

Nos. xxxix., xl., and xli. represent three different renderings of the group known as "Charity." This subject and its companions in the trio of "Faith" (Nos. xlii. and xliii.), "Hope" (No. xliv.), and "Charity" have had many and varied renderings, including one by Mrs. Landré for Josiah Wedgwood, designed in 1769, enamelled examples of which are found bearing the impressed mark "Wedgwood." Of the three "Charity" groups by the Ralph Woods, No. xxxix. has been discovered with the mark "R. Wood" in the plain uncoloured cream ware.

Generally, the figures of animals are carefully modelled, and much attractiveness is gained by their coloured glazings. So far, not many mould numbers in this particular section have been discovered. The pair representing a goat and a ram (Nos. xlv. and xlvi.) may be specially referred to. So excellent is their modelling that quite possibly these may have been designed by J. Voyez and potted by one of the Ralph Woods—marked or numbered examples of this pair we are not as yet able to record. The pair of squirrels (Nos. xlvii. and xlviii.), and the pair of reclining deer (Nos. xlix. and l.), hind and stag, are clever models, the hind having the mould number 19; and the bull-baiting group (No. li.), mould number 33, is worthy of note.

The large jug (No. lii.) is a remarkable specimen of modelling, 14¾ inches high, and decorated in coloured glazes. This work is probably one of the most impressive English pottery jugs ever produced. Three examples are known to the writer; the one here illustrated is rather more pronounced in the colouring of its glazings than the other two, and each jug differs a little in the arrangement and position of the arms and accessories. Possibly Falstaff may have been intended to be represented by this design; in any case, a thoroughly imposing result has been achieved, and Mr. Stoner may well be proud of the possession, in such excellent condition, of so wonderful a piece of pottery. This jug shows a considerable amount of careful handwork, accentuating many of its details, a feature quite characteristic of much of the Ralph Woods' workmanship.

Another remarkable jug is shown in No. liii. Here a certain coarseness of subject is largely redeemed by the beauty of the coloured glazing; later enamelled examples thereof, differing in the design, are infinitely less



No. XXXVI. No. XXXVII. No. XXXVIII.

SATYR-HEAD JUGS AND CUP

No. XXXV.—ROMAN CHARITY

No. XXXIX.—CHARITY

No. XL.—CHARITY

No. XLI.—CHAR

attractive; though the modelling is obviously English and distinctly of Ralph Wood character, the original inspiration of the design is probably Continental.

A feature of the collection under review is the important section of so-called Toby jugs. There has been demonstrated, with almost convincing evidence, the theory that our popular friend Toby has descended from the well-known Bellarmine jug, and if so, the Ralph Woods must be credited with considerable aiding and abetting of the progression, for their various designs in this section are far ahead of any produced by their contemporaries or followers.

Nos. liv., lv., lvi., and lvii. may be said to represent Toby in the mood we generally find him. All these are decorated in coloured glazes, differing in their position of arms and accessories and in their relative colouring, yet similar in their main modelling. No. 51 is the mould number found occasionally upon this pattern, and in one instance the name "Ra. Wood, Burslem," together with the number, is clearly impressed upon the base. In this particular class a certain lavishness in the making of moulds is displayed which is remarkable, for a careful examination will reveal quite slight differences in details of the models, and these trifling variations might easily escape casual observation.

Several variants in Figure jugs are represented in the collection, the sailor jug (No. lviii.), mould number 65, is a very attractive fellow. Alas! he seems to suffer in effect rather from the absence of the crown of his hat; this in "Toby"-la is a cup, and is almost always lacking. Certain these sailor jugs bear in beautiful eighteenth-century italic lettering the following quaint couplet:—

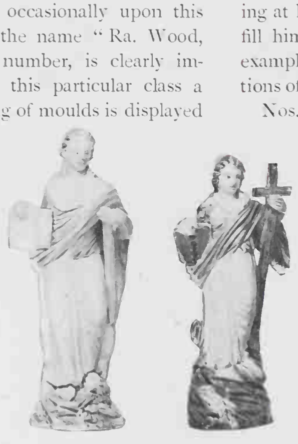
"Hollo, Brother Briton,
Whoever thou may be,
Sit down on
That chest of
Hard dollars by me
And drink a health
To all sealors bold."

Jug No. lix. represents a comely though slightly anxious-looking middle-aged lady—a very rare model indeed, and an excellent piece of potting. This specimen is decorated in coloured glazes. The writer knows n example of the lady decorated in enamel colours

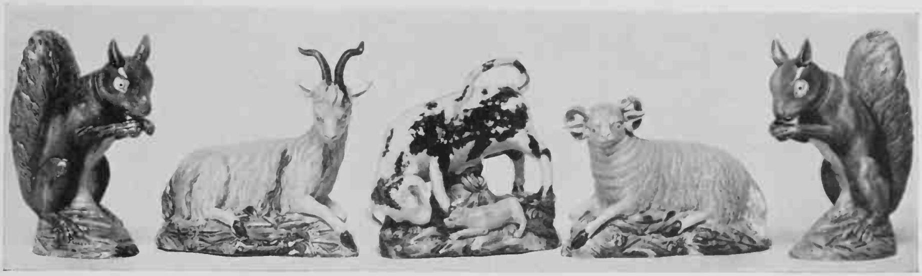
No. lx. may be fitly described as being a more than ordinarily refined-looking Toby jug; and No. lxi., bearing at his side the cartouche lettered "It is all out then fill him again," is one of three most remarkably early examples known to the writer, all of which show indications of an unusual amount of handwork after moulding.

Nos. lxii. and lxiii. are beautiful specimens of Figure jugs. Example of these, when decorated in coloured glazes, are by no means easy to find, especially in such perfect condition as are here represented; indeed, absence of breakage, and necessarily consequent repair, may be said to characterize nearly the whole of Mr. Stoner's collection.

Of the classic figures, considering the limited


Nos. XLII. AND XLIII.—FAITH

No. XLIV.—HOPE



No. XLVII.—SQUIRREL No. XLV.—GOAT No. LI.—BULL-BAITING No. XLVI.—RAM No. XLVIII.—SQUIRREL

advantages available in the remote Staffordshire of the eighteenth century, the Ralph Woods' achievements were wonderfully successful. Modestly avoiding the lofty realms of the nude, they appeared to realise how suitably their coloured glazes adorned the draperies. This fact is evinced not only in the statuettes of Neptune, Venus, and Jupiter (Nos. lxiv., lxv., and lxvi. respectively), the last of which is marked "Ra. Wood, Burslem," and mould number 29, but in the statuette of King David (No. lxvii.), mould number 25, and in similar figures cherished in other private collections.

Of the busts probably the one representing Handel is the finest as yet recorded. Excellent in modelling and in portraiture, this example alone is sufficient to establish a reputation for renowned skill and able craftsmanship—the mark thereon is "Ra. Wood, Burslem," and the mould number 80. Though Mr. Stoner's collection does not happen to include an example, it is of such merit as to deserve particular mention.

The most difficult to find of all the productions of the Ralph Woods up to the present time have been the plaques, and only some five or six examples have as yet been revealed.

Illustration No. lxviii. serves at once to show how very inadequately the camera has power to portray the most beautiful blendings of soft colouring—this particular plaque is a masterpiece of potting and glazing. Unglazed at the back, and thin as a wafer, it is (probably accentuated by its rarity) quite one of the gems of the collection, and measuring $10\frac{3}{4}$ inches by $8\frac{1}{4}$ inches, is so perfect in condition as to excite almost the culpable envy of any sincere collector of the works of the Ralph Woods, or, far better, cause him to congratulate the happy possessor upon including such a rare and interesting treasure in his carefully chosen collection.

No. XLIX.—HIND

No. L.—STAG

As in the case of Josiah Wedgwood, very few religious subjects have so far been discovered attributable to the Ralph Woods. Exceptions, however, are four of the evangelists; these have only as yet been discovered in the enamel decoration, and their mould numbers are from 118 to 121 inclusive. Another is the Elijah being fed by a raven (No. lxix.), one of a pair of groups most popular in the later days of Staffordshire figure-makers; and the beautifully designed figure of a woman holding a broom in one hand and a coin in the other, known as "The Lost Piece" (No. lxx.), mould number 10, with the mark "Ra. Wood, Burslem."

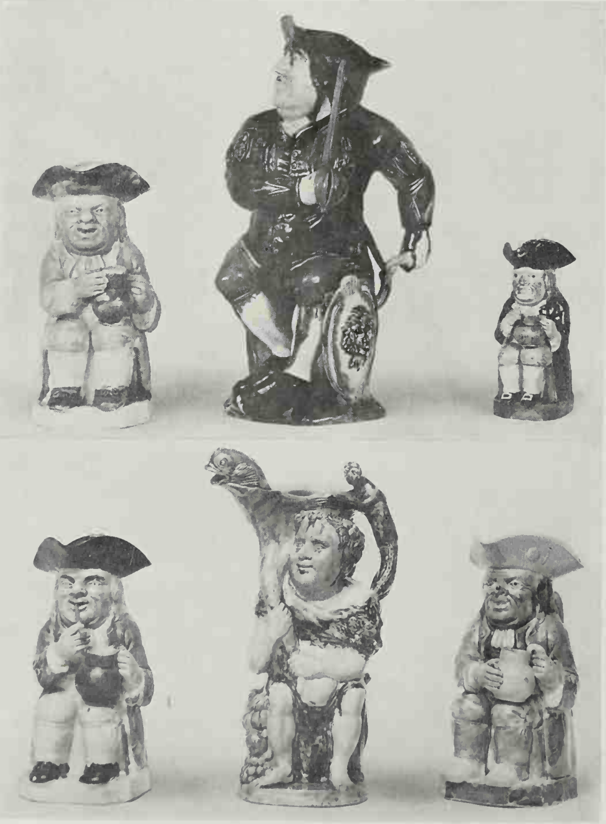
Reference has already been made to the list of moulds, and wherever the names or mould numbers have been found, they are clearly and quite legibly impressed, and are not to be confused with painted numbers adopted by the enamellers. The registering thereof during a number of years has been an interesting work, in which the writer has received valuable help from Mr. Stoner.

It would not be wise just yet to endeavour to deduce any chronological sequence from the numerical list of mould numbers; pitfalls and inconsistencies might at once ensue. The following table may, however, be of some interest to collectors of early Staffordshire ware, and may serve as a basis for additional research. Any details of marked or numbered figures or other objects not recorded will be gratefully received by the writer of this article, and duly registered—his address is "Hillside, Bowdon, Cheshire."

The list of Ralph Wood figures bearing mould numbers, with a description of their decoration, is now given for the first time. The term "cream colour" denotes figures, etc., generally known as white or uncoloured.

LIST OF MOULD OR SUBJECT NUMBERS OF THE RALPH WOOD PRODUCTIONS.

MOULD NO.	DESCRIPTION.	HEIGHT.	METHOD OF DECORATION.	MARK.
		Inches.		
Pair { 1	Figure of a Gardener, square base	6	Coloured glazes	—
2	Figure of a Lady Gardener, square base ...	6	Coloured glazes	—
3	Figure of Charlotte weeping for Werter ...	9¼	Coloured glazes, Enamel colours	—
8	Figure of a Gardener	—	Enamel colours	—
9	Figure of a Shepherd, "Lost Sheep" ...	9	Coloured glazes, Enamel colours, Cream colour	Ra. Wood Burslem
10	Figure of a Woman, "Lost Piece"	8¼	Coloured glazes, Enamel colours, Cream colour	Ra. Wood Burslem
19	Reclining Hind	5¼	Enamel colours	—
Pair { 21	Venus and Cupid on Pedestal	10¾	Coloured glazes, Enamel colours	—
22	Neptune on Pedestal	10¼	Coloured glazes, Enamel colours	—
23	St. George and the Dragon	11	Coloured glazes, Enamel colours	Ra. Wood Burslem
25	King David with Harp (?)	12	Coloured glazes	—
27	Sportsman with Gun and Dog (Companion to 97)	8	Enamel colours	—
28	King David with Harp...	12½	Coloured glazes	—
29	Jupiter with Eagle	10½	Coloured glazes	Ra. Wood Burslem
31	Figure of a Youth leaning on a stick	6	Coloured glazes	—
32	Figure of a Lion, left paw resting on a ball ...	11	Coloured glazes	—



No. LIV. No. LII. No. LV.

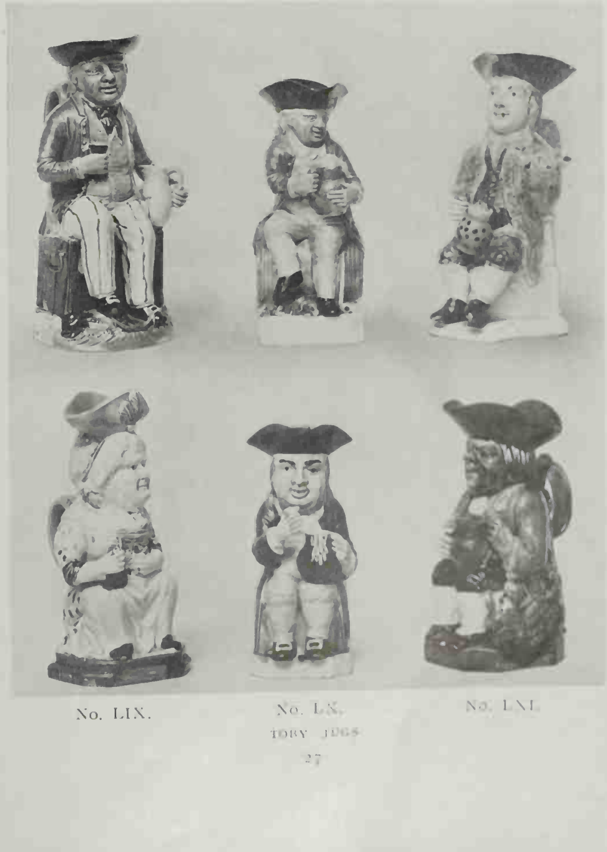
No. LVI. No. LIII. No. LVII.

TOBY JUGS

LIST OF MOULD NUMBERS (*Continued*).

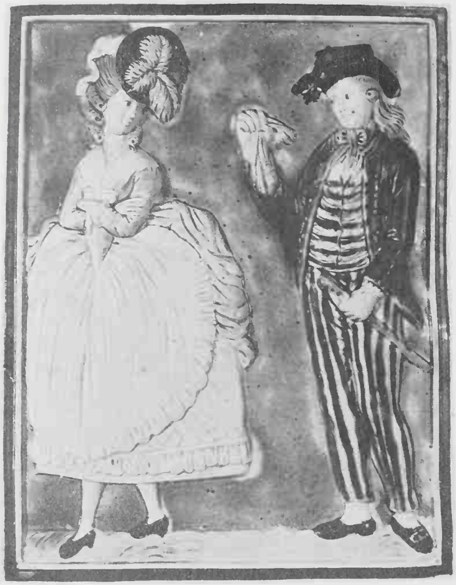
MOULD NO.	DESCRIPTION.	HEIGHT.	METHOD OF DECORATION.	MARK.
		Inches.		
33	A Bull attacked by Bull-Dog	6	Coloured glazes, Enamel colours	—
36	Gamekeeper with Gun, square pedestal ...	14¼	Coloured glazes, Cream colour ...	—
37	Van Tromp, square pedestal	10½	Coloured glazes, Enamel colours	—
42	Hudibras, equestrian group	11¼	Coloured glazes, Cream colour ...	—
43	Dr. Franklin	13½	Coloured glazes, Enamel colours	—
44	Apollo with Lyre	8¾	Coloured glazes	—
Pair 45	Cupid riding on a Lion...	8¼	Coloured glazes	—
46	Cupid riding on a Lioness	8¼	Coloured glazes	—
Pair 47	Figure, Youth with Gun, Dog at Base ...	7	Coloured glazes, Cream colour ...	—
48	Figure, Girl with Bird, probably this No. ...	7	Coloured glazes	—
Pair 49	Figure of a Fruit Boy, square	6½	Coloured glazes, Enamel colours	—
50	Figure of a Girl with Basket	6½	Coloured glazes, Enamel colours	—
51	Toby, usual type, holding jug and cup to lips	10	Coloured glazes	Ra. Wood Burslem
53	Satyr-head Jug, half figure on handle ...	8½	Coloured glazes, Enamel colours	Ra. Wood Burslem
Pair 54	Figure, "Old Age," Man with Crutches ...	8¾	Coloured glazes, Enamel colours	R. WOOD
55	Figure, "Old Age," Woman with Crutches ...	8⅝	Coloured glazes, Enamel colours	—
Pair 56	Figure, "Juno" with Bird	8	Coloured glazes	—
57	Figure, Bacchus...	8	Coloured glazes	—
59	Figure of a Boy with Basket of Flowers ...	4½	Coloured glazes (Companion to 66)	—
62	"Vicar and Moses" in Pulpit	9½	Coloured glazes, Enamel colours	Ra. Wood Burslem
65	Toby, sailor seated on chest	11½	Coloured glazes, Enamel colours	—
66	A Girl with Basket of Flowers	4½	Coloured glazes (Companion to 59)	—
67	Figure of Girl with Pitcher on Head	8½	Coloured glazes, Enamel colours	—
68	Figure, "Peasant Worshipping"	6	Coloured glazes, Enamel colours	—
70	Probably Companion to 71	—	—	—
71	Figure of a Troubadour	8½	Coloured glazes	—
72	Probably Companion to 71	—	—	—

No. LVIII. No. LXII. No. LXIII.

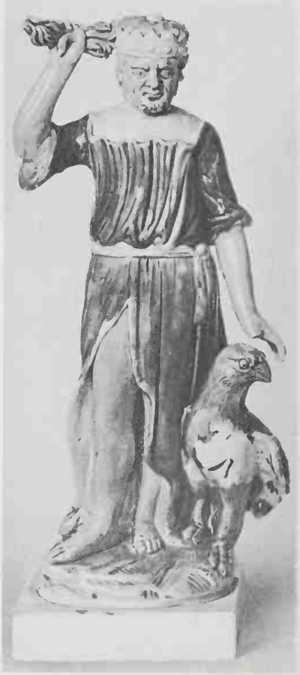


No. LIX. No. LX. No. LXI.

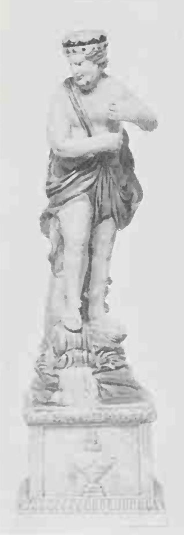
TOBY JUGS



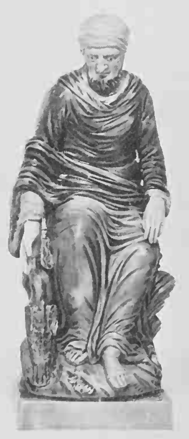
No. LXVIII.—JACK ON A CRUISE



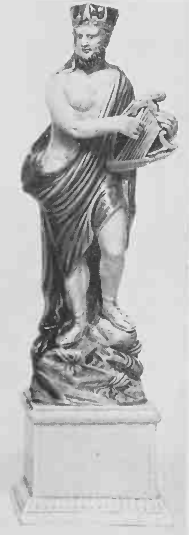
No. LXVI.—JUPITER



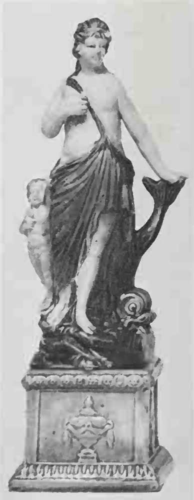
No. LXIV.—NEPTUNE



No. LXIX.—ELIJAH FED BY A RAVEN



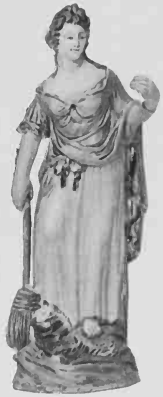
No. LXVII.—KING DAVID



No. LXV.—VENUS

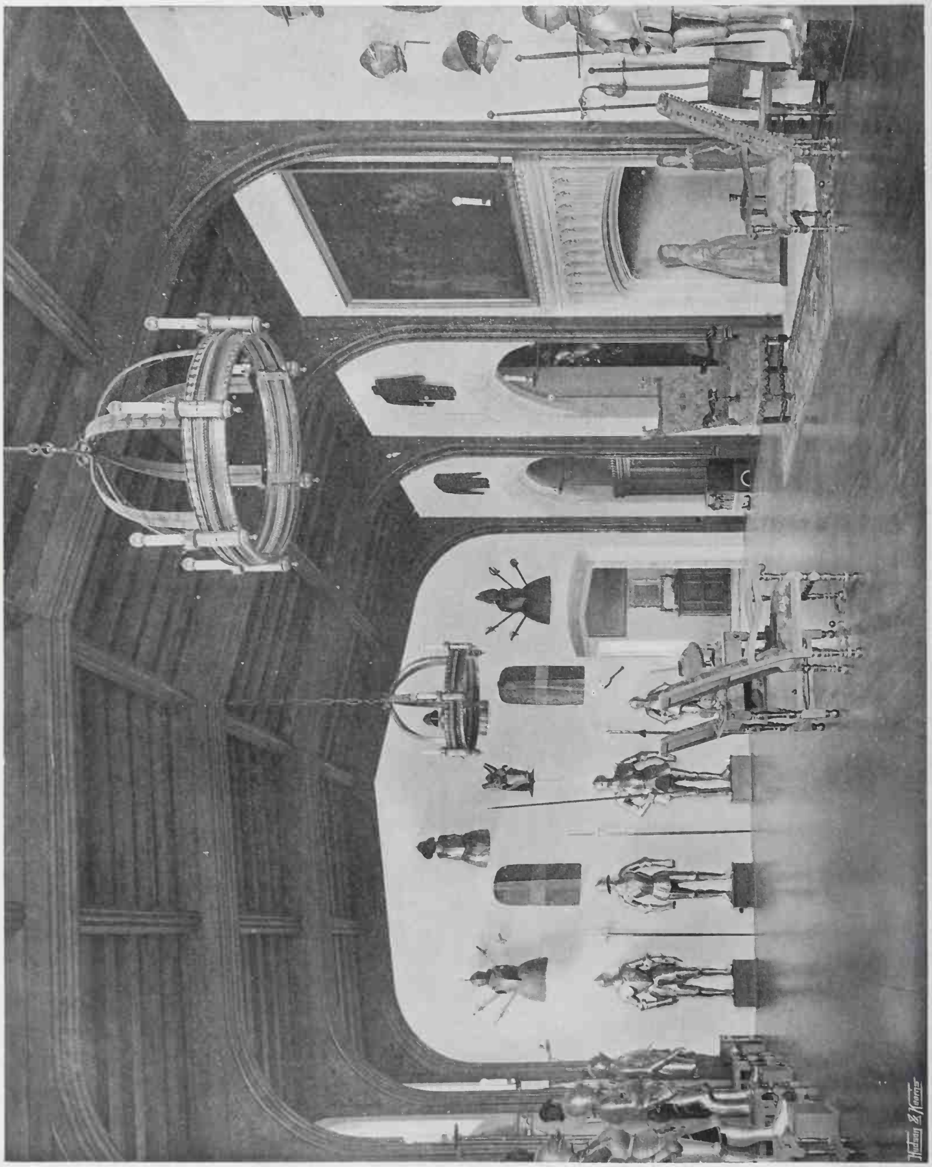
LIST OF MOULD NUMBERS (*Continued*).

MOULD NO.	DESCRIPTION.	HEIGHT. Inches.	METHOD OF DECORATION.	MARK.
73	Figure of "Spanish Dancer"	8	Coloured glazes, Enamel colours	—
74	Figure of "Sweep Boy"	7	Coloured glazes, Enamel colours	—
79	Vulcan	10	Enamel colours	—
80	Bust of Handel	9	Enamel colours, Cream colour ...	Ra. Wood Burslem
81	Bust of Milton	9	Enamel colours, Cream colour ...	Ra. Wood Burslem
83	An Obelisk, granite colour vase on top ...	14	Enamel colours	—
84	Another	19	Enamel colours	Ra. Wood Burslem
Pair 88	The Flute Player, Shepherd and Shepherdess	11	Coloured glazes, Enamel colours, Cream colour	Ra. Wood Burslem
89	The Companion—Youth and Bird-cage ...	11	Coloured glazes, Enamel colours, Cream colour	Ra. Wood Burslem
90	Bust of Pope	—	Cream colour	—
91	Bust of Matt. Prior	—	Cream colour	—
93	Group, "Roman Charity"	7¾	Coloured glazes	—
Pair 94	A Stag Standing	9½	Coloured glazes	—
95	The Companion—Hind	9¼	Coloured glazes	—
96	Figure of Boy, arms folded	9½	Coloured glazes, Enamel colours	—
97	Archeress with Bow, Quiver, and Target (Companion to 27)	8	Enamel colours	—
98	Iphigenia	—	—	—
99	Figure of a Gasconian	—	Coloured glazes, Enamel colours, Cream colour	—
112	Bust of Shakespeare	9½	Enamel colours	—
118	St. Peter, square pedestal	13	Enamel colours	—
119	St. John, square pedestal	13	Enamel colours	—
120	St. Paul, square pedestal	13	Enamel colours	—
121	St. Philip, square pedestal	13	Enamel colours	—
123	Bust of Voltaire	—	Enamel colours	—
127	Bust of Milton, small size	7	Enamel colours (different model from No. 81)	—
132	Girl with Musical Instrument	—	Enamel colours, Cream colour ...	—
Pair 133	Group, Three Children Scuffling	—	Enamel colours, Cream colour ...	—
134	The Companion Group	—	Enamel colours, Cream colour ...	—
135	Figure of Cymon	—	Enamel colours	—
136	Figure of Iphigenia	—	Enamel colours	—
137	Figure of Sir Isaac Newton	12¼	Enamel colours	Ra. Wood Burslem
140	Mother and Child (child held in left arm), square base	9	Cream colour	—
Pair 153	Group, "Tenderness," boy and girl with lamb	6½	Enamel colours	—
154	Group, Two Boys, "Friendship," arms in each other	6½	Enamel colours	—
155	Figure of Chaucer	12¾	Enamel colours (Companion to 137)	Ra. Wood Burslem
Pair 164	Flower Holder formed as Tree, boy with dog and birds'-nest	9	Enamel colours	—
165	Companion, boy at foot of tree, squirrel in branch	9	Enamel colours	—
169	Woman with Cornucopia, inscribed in front "Fortune"	10	Enamel colours	—



No. LXX.—THE LOST PIECE

BURLINGAME PUBLIC LIB.


Hudson & Kearns

"Country Life" Photograph

THE ARMOURY

JAS ALLAN DUNCAN

Armour

The Armoury of the late Mr. Morgan Williams of Apergwm

By Guy Francis Laking, M.V.O., F.S.A., Keeper of the King's Armoury

A TRUE collector in Mr. Morgan Williams, of Apergwm, died on the thirteenth of December last. Mr. Morgan Williams, whose country seat was St. Donats Castle in Glamorganshire, was best known as a collector of armour; but he also devoted much of his time to the collection of early miniatures and portraits, in the selection of which he had very considerable judgment. It was, however, in the collecting of armour and weapons that he showed his zeal, and he was able, after an almost life-long pursuit of his hobby, to claim to possess a private collection of the highest archæological interest, and certainly one of the most studiously brought together that can be found in the kingdom.

St. Donats Castle was eminently the proper place for the housing of his treasures. It had been almost untouched structurally through centuries, and, owing to its continuous occupation, has been kept in excellent repair; indeed, it has retained most of its mediæval atmosphere. Mr. Morgan Williams, who took over the property in the latter part of last century, spent much trouble in its careful restoration, in protecting it against the ravages of time, and in undoing some few alterations that had been made in the mid-Victorian period. During the restorations Mr. Williams added an armoury, being careful to place it in such a position amongst the buildings of the castle that it could hardly be seen from any point outside. Of the contents of this armoury much could be written if space allowed. Mr. Williams was a collector of many years standing, and had the good fortune to commence some time before many other prominent enthusiasts, and when the field he had before him had not been entirely ransacked. A close inspection of the contents of the armoury shows Mr. Williams to have had no superior in discernment, good taste, and reliable judgment.

Taking the defensive armour first—of the complete suits the most important is the superb war-harness that was purchased from the famous Beardmore collection (No. i.). So excellent is it in quality, and of such an early date, that it may be considered one of the finest suits to be found in England. It is fashioned for a man of Falstaffian proportions, which may detract slightly from its general beauty of outline; but it is really splendid in its massive simplicity. It is an example showing the evolution from the simplified Gothic type of the last quarter of the fifteenth century to the more robust style of the Maximilian order. It is quite free from decoration, except for the etched collar of the S S running across the top of the breast-plate. The borders of the various plates finish in the simplest edging by being turned under to a triangular section. The suit is unrestored, and is complete, save for its missing gauntlets. Other gauntlets have now been added. The only suit that we know of in our public collections which may be compared to it is No. 316 exposed in Gallery VII. of the Wallace collection at Hertford House, though possibly the latter suit is of slightly earlier date (1490) as compared with the St. Donats suit, which may be placed between 1500-1510. The land of the manufacture of the Williams suit is probably correctly attributed to Germany, for it is very similar to a suit at Vienna made in 1508 by Koloman Colman for the Count von Sonnenberg.

The catalogue of the Beardmore collection was in error when it dated the suit as belonging to the middle of the fifteenth century. This suit was exhibited at the Victoria and Albert Museum prior to passing into the Morgan Williams armoury. Next may be mentioned two really good examples of harness of the Maximilian type, fine in their general effect, and superb in some of their plates, but composite or built up to their present completeness. An earlier "Gothic" harness Mr. Williams latterly pieced together—of good

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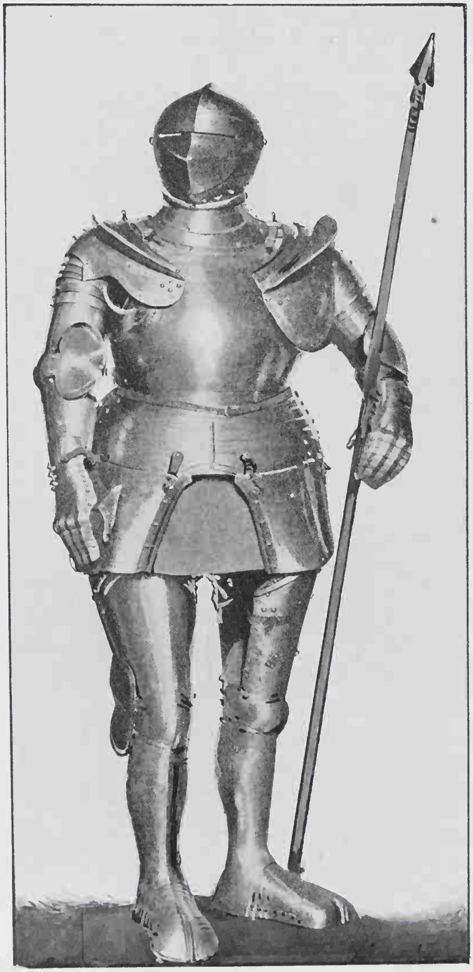
individual plates — in combination representing a graceful suit of armour of *circa* 1480. Other suits of a later date stand around the walls of the armoury, inclusive of a fine large half-armour of English workmanship obtained from Shrewsbury.

One end of the armoury is occupied with an important panel of Burgundian tapestry of the last years of the fifteenth century, purchased some few years ago in Paris.

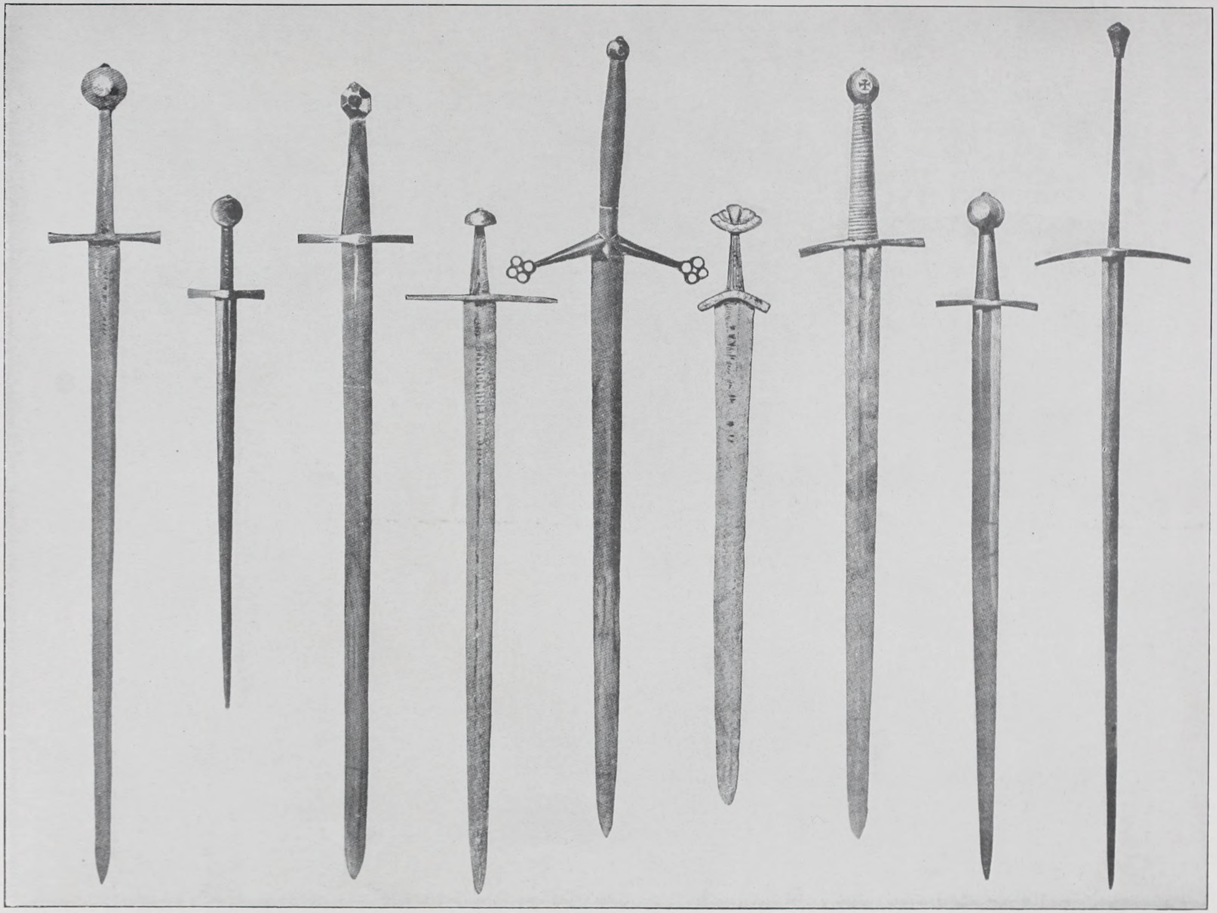
Turning from the complete suits which nearly always form the chief feature of an armoury, we may examine next the series of head-pieces, starting with the fine French salade—an excellent example—which for beauty of outline and condition of surface leaves nothing to be desired. This Mr. Williams procured when the famous Thiel collection was disbanded.



No. I.—A SUIT OF ARMOUR GERMAN EARLY 16TH CENTURY

The collection is fortunate in possessing two salades of the barbute or Venetian type. The first has a T-shaped opening forming the occularia, around the border of which is a strong reinforcing moulding of square - shaped section. At the back of the skull-piece is trebly repeated a North Italian armourer's mark not unlike that used by the Missaglia family. The surface of the helmet is bright. It came originally from a collection brought together by a French connoisseur in the fifties of the nineteenth century. The second Italian salade is of fine form, being of exceptional depth from the top of the crest to its lower edge. This also has a mark akin to that of the Missaglia; but this was not disclosed until the salade was purchased by Mr. Morgan Williams, who removed the "trimming" of crimson velvet and copper-gilt which covered it, and which was added for processional purposes, probably late in the sixteenth or early in the seventeenth century. The salade itself, like that just described, dates within the second half of the fifteenth century. It came from the Bardini collection, Florence. Of the individual pieces of armour, all have their proper place in a collection that has been formed on the lines of Mr. Williams's—that is to say, each piece presents some characteristic point of either defence, armament, or decoration. One of Mr. Williams's last purchases was a small group of objects coming from the Shaw House collection, Newbury, among which were some mid-sixteenth century examples in the nature of gauntlets, etc., finely engraved and gilt.

Of the offensive weapons, perhaps among the more important may be classed two swords belonging respectively to the eleventh and fifteenth centuries (Nos. ii. and iii.). The former has an interesting history, and was added to the collection in a manner highly characteristic of Mr. Williams's purchases. Some twelve years ago, during one of the Spring tides, and when an unusual amount of the Thames banks were exposed just above Westminster Bridge, a workman discovered the sword in an upright position in the mud, the point downwards, the handle projecting some ten inches. In this way it must have dropped into the river nearly a thousand years ago, and so remained ever since. The condition of it is excellent; indeed, the pommel and quillons retain nearly all their gold and silver enrichments. It has the pommel of



No. VIII.—
LATE 14TH CENTURY

No. X.—
SWORD
15TH CENTURY

No. VII.—
SWORD
LATE 14TH CENTURY

No. XI.—
SWORD
13TH CENTURY

No. VI.—
SWORD
CLAIDHEAMH-MOR, LATE 15TH CENTURY

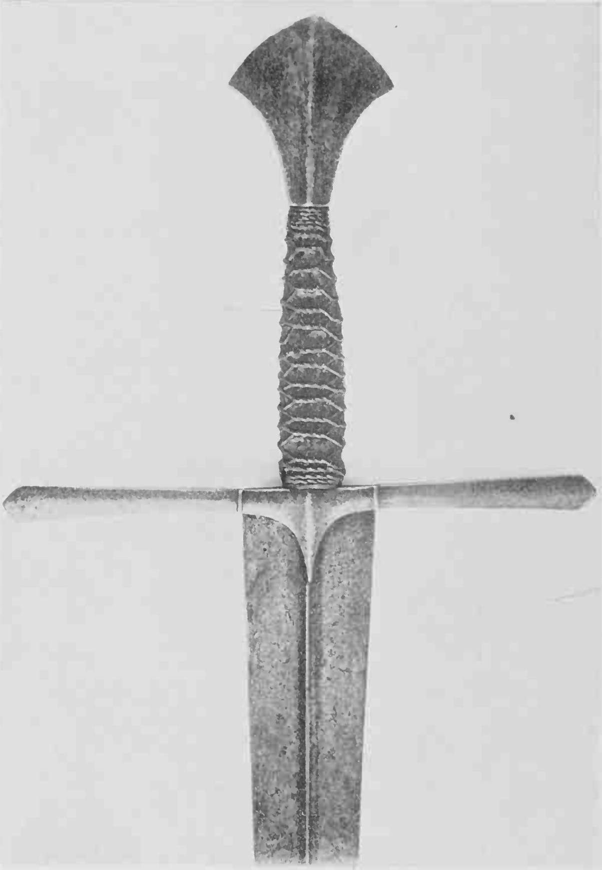
No. II.—
SWORD
11TH CENTURY

No. IV.—
SWORD
14TH CENTURY

No. IX.—
SWORD
LATE 14TH CENTURY

No. V.—
SWORD
15TH CENTURY

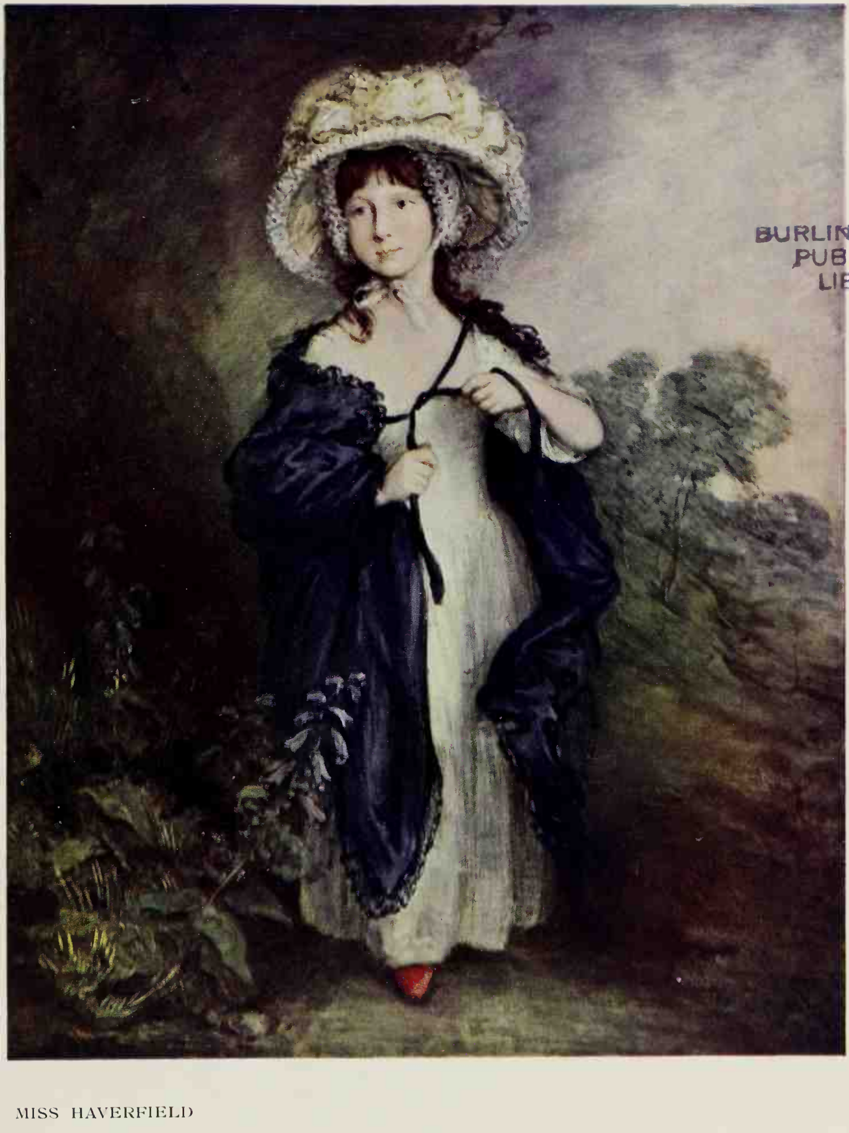
the lobated type much resembling the famous Witham sword in the British Museum. The workman who found the sword sold it to a small dealer on the Surrey side of the Thames. By great good fortune for Mr. Williams, he chanced to call in at that particular dealer's on the day after its discovery. The dealer asked a price for it; Mr. Williams considered it too high, but only disagreed by a pound or two, and finally quitted the shop without it. The whole day Mr. Williams left the sword—in an agony of suspense lest it should be purchased by anyone else. In the end the desire for possession was too strong, and returning to the dealer, he gave the price asked—a sum even then absurdly small.



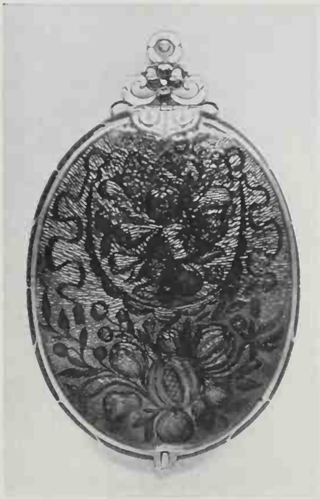
No. III.—SWORD (BASTARD TYPE) ITALIAN LATE 15TH CENTURY

This interesting sword of the Viking type has since been described in the *Proceedings of the Society of Antiquaries*. The second sword (No. iii.), belonging to the third quarter of the fifteenth century, is remarkably graceful in outline, and presents some points of considerable interest appertaining to its manufacture. It is of Italian fashion, and was at one time one of the treasures of the Londesborough collection, where its nationality was accredited to England—a supposition no doubt founded on account of the Tudor rose-like ornament that is etched some little distance up the blade. That its workmanship is Italian there is little room for speculation—the quillons straight and widening to rounded ends are characteristic; also is its kite-shaped pommel. The theory of its Italian provenance is further strengthened by the etching of trophies and scroll-work (once gilt), in the manner of northern Italy, that appears on the upper portion of the blade. The presence of the roseate ornament has no meaning beyond being a universally-employed decoration of the early part of the sixteenth century. Inlaid in the blade is an armourer's mark in copper. It is unrecorded. The whole weapon is light in the hand, the pommel hollow, being fashioned of two parts and brazed down the side. It is a very characteristic sword of the "Bastard" type, an armament spoken of with enthusiasm by the great fencer, Wulson de la Colombière.

Other weapons in the Williams collection are worthy of almost as long a notice, but space will not permit. We can but briefly mention them. Notable among them being a fine large cruciform hilted sword dating from the first years of the fourteenth century. In the pommel is inlaid a cross in brass. It was obtained from Mgowo in Poland (No. iv.). A long and delicately fashioned estoc or foining sword with a small pear-shaped pommel is remarkable, for although of Flemish fashion, it might well be of the period of Agincourt. It was found in the river Scheldt (No. v.). In the collection is also one of the rare Highland Claidheamh-Mor, or "great swords," so rarely met with (No. vi.), whilst additional Scotch weapons are

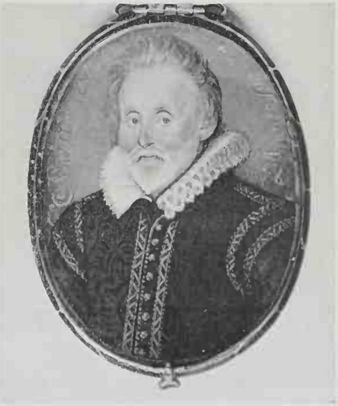


MISS HAVERFIELD
BY GAINSBOROUGH
Wallace Collection



No. XIII.—THE ENAMELLED GOLD LOCKET OF THE MINIATURE NO. XII. CLOSED

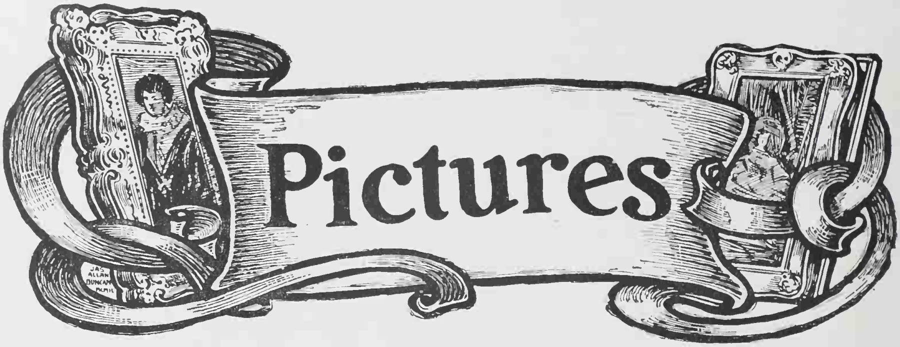
represented in a dirk with an ivory hilt certainly of the '45 ; also several pairs of fine Highland pistols dating from the last years of the seventeenth century. Other early swords to be briefly mentioned are the heavy fighting sword with its original grip, *circa* 1340 (No. vii.), the fighting sword of about the same period found in Hamburg (No. viii.), a sword with a hilt of laton, probably French, *circa* 1390 (No. ix.), a small sword of Italian workmanship, *circa* 1400, from the Zschille collection (No. x.), and a sword with a filbert-shaped pommel and inscribed blade, *circa* 1250, found in France (No. xi.). Swords with intricate rapier-like hilts are illustrated by many types ; but a specimen, the guard of which is incrusted with ornamentation in silver, is remarkable, for, apart from the hilt appearing to be of English workmanship, the blade is etched with the armillary spheres, the device adopted by Sir Francis Drake. Among the lesser items in this interesting armoury is a fine series of daggers dating from the early years of the fifteenth century. Among these are two of especial interest : one is a *dague à rouelles* of robust proportions of the rare English type, exhumed from the bed of the Thames just outside the Tower of London—a weapon somewhat roughly fashioned, but of formidable strength ; the other, a dagger of the *rognons* type, but with a spirally pierced grip, showing the tang of the blade through the openwork. The tang is overlaid with gilded metal. Mention could be made of many individual armaments in the Morgan Williams armoury, but before bringing to a close this short appreciation, we must glance at the attractive though small collection of miniatures, chiefly of the seventeenth and even sixteenth centuries. Among them may be noted true examples of the work of Hilliard, Oliver, and Cooper. Mr. Morgan Williams's last purchase, made in a public auction room only two days before his death, was a miniature in gouache of a gentleman in the costume of the period of James I. The miniature was attributed — and probably correctly—to Peter Oliver (No. xii.). It represents a man past middle age in an embroidered black doublet with a lace ruffle. The portrait is painted on the customary ultramarine ground, upon which, in letters of gold, is the inscription : "Año Dni. 1621 Ætatis suae 74." The miniature is in a fine state of preservation, and great additional interest is lent to it on account of the delicate gold enamelled locket in which it is contained. The exterior of the locket is entirely of translucent green, beneath which shows the engraving of groups of fruit and festoons of drapery. The hinge at the top is decorated in polychrome enamel. Without doubt the gold enamel locket is likewise of English craftsmanship (No. xiii.).



No. XII.—A MINIATURE IN GOUACHE BY PETER OLIVER

Many pictures of interest are in Mr. Morgan's collection, but none more prominent than the fine equestrian portrait of Henry, Prince of Wales. The young Prince is shown on horseback, richly attired, the caparison of the horse being entirely in keeping with his luxurious apparel. The portrait has been attributed to Paul Van Somer.

St. Donats Castle contains much that is rare and quietly beautiful in the nature of furniture—severe in style, but in harmony with the peaceful grandeur of its setting. Fine English buffets, credence and court cupboards, nearly all of which could be assigned to the first half of the sixteenth century, are the chief items. Mr. Morgan Williams had planned further alterations in the Castle—we can say improvements—for his taste and discernment were never at fault ; but the labour in which he delighted, and the continuance of which he had looked forward to, has been brought to an end by Him who disposes of all things.

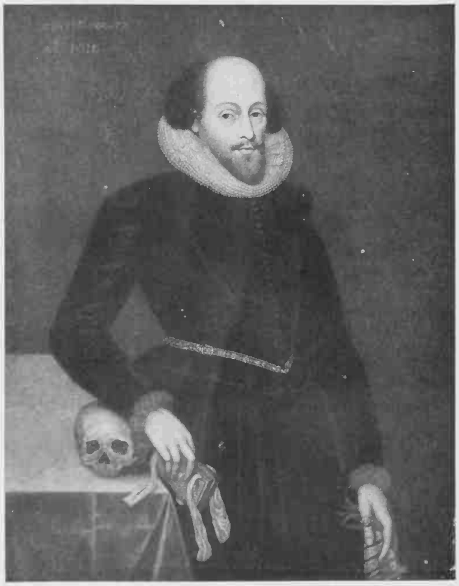


Pictures

The Ashbourne Portrait of Shakespeare Part II.

By M. H. Spielmann, F.S.A.

A MORE interesting point than the thumb-ring is the skull beneath the wrist, and its significance. The rather obvious suggestion which has been made—that Shakespeare is represented in the character of Hamlet—is quite untenable, having regard to the rest of the costume and to the inscription. This gentleman is clearly not in stage dress; there is nothing of masquerade about the presentment, nor is it likely that an inscription such as that which the picture records—a serious statement of age and date—would find a place on a theatrical portrait with which it is quite incompatible. Still less probable is it that an actor, in that age, would be painted at all in his mummer's clothes; no example can be brought forward in support of a contention which, on careful consideration, may safely be dismissed. We fall back, therefore, upon the proved significance of the skull thus frequently introduced into portraits, which significance is fourfold.



THE ASHBOURNE PORTRAIT OF SHAKESPEARE
FROM THE MEZZOTINT BY G. F. STORM, 1847

It may imply (1) that the portrait is a posthumous one; (2) that the sitter has recently recovered from a dangerous illness; (3) that the picture, with its death's head, is to be regarded as a *memento mori*, insisting on the precarious nature of the most sanctified ties; or (4) that the sitter is a doctor, a medical professor, or a philosopher. This symbolic allusion is frequently seen in Dutch and Flemish pictures. There is a fifth class, really belonging to the third, and yet apart from it—the pictures of those saints who are painted with the skull as their distinctive emblem, or attribute, such as St. Jerome and Mary Magdalen, who is often represented with the death's head as an adjunct to her inevitable vase, or box, of ointment. Gruesomely emblematic also is the picture in the Dulwich Gallery (No. 354) attributed to Lucas d'Heere, painted in the year 1560—early in Queen Elizabeth's reign—representing a husband and wife clasping hands, which they rest upon a skull, in the presence of a corpse stretched at full length before them. The skull and a burning candle provide a lugubrious reminder of life's uncertainty, and a sheaf and ears of corn on which the body lies are symbolic of resurrection. Here is a *memento mori* with a vengeance.

As to posthumous portraits, there is the portrait of his daughter by Titian, which Vandyck etched with a skull in the right-hand lower corner.* There is the well-known apochryphal portrait of Sir Richard Whittington, with his hand resting on a skull, engraved by Elstracke, inscribed: "The true portraicture of Richard Whitington, thrice Lord Mayor of London, a vertuous and godly man, full of good workes," &c. But until the skull was removed from the plate and a cat substituted—a smart idea of the ancient publisher, quite in the spirit of modern enterprise—the plate would not sell; and in its new form the print was used in Jeffery's "Illustrations to Pennant's London."[*] If the portrait of Catherine of Berran (dated 1568), at Combermere Abbey, in Cheshire, is not a posthumous one, the skull on which her left hand rests may be held to possess peculiar significance—that of a harbinger of death—inasmuch as this much-married lady is reputed to have had seven husbands. Perhaps the best-known example of all is William Pass's engraving of James I., with the inscription: "Triumphus Jacobi Regis Augustaeque ipsius prolis," which Walpole[†] describes as "The King sitting on his throne with his regalia; on the right the Queen and Prince Henry leaning on skulls." We have Pass's plate (signed "W. Passæus, f. et sc. anno Domini, 1621"), in which, on the King's knee, is a skull, taking the place of the globe formerly there.[‡]

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* Lavinia became the wife of Cornelis Sarcinelli, a noble of Serravelle, and died

One of the most curious pictures, supposed to belong to the second class—which celebrate recovery from illness—is that noble portrait (c. 1530), by Lorenzo Lotto, in the Borghese Gallery, of a gentleman in black, pressing his hand to his left side in suffering, and resting his right on a table, on which lies a rose with a tiny skull painted in its centre. This idea, it has been suggested, originated with the Nuremberg master, "Albertus Magnus the Second."[§] How many of these skull pictures belong to this class it is impossible, without exhaustive research and data, to say, but it is likely that the fine portrait by Bernardino Licinio—a half-length of a young shaven man with a skull in front of him[||]—is to be included in it, if it is not actually a posthumous likeness.

As a simple emblem of death, the skull plays a considerable rôle in memorial portraits, from Holbein and Dürer onwards; but the seventeenth century yields by far the greatest number of instances. Such was the portrait of John Evelyn, who records in his Diary under date 1 July, 1648, "I sate for my picture, in which there is a Death's head, to Mr. Walker, that excellent painter."[¶]

The last class hardly interests us as it has nothing in common with a portrait of Shakespeare; yet the superficial resemblance of the Ashbourne portrait to the portraits of professors renders it advisable to name one or two of the best known. There is the so-called "Portrait of a Medical Professor" in the National Gallery (No. 195) now classified as "German School"—the half-length sixteenth century picture which aroused in art and parliamentary circles a whirlwind of excitement, scandal, and protest, when it was bought as a Holbein in 1845; and, in the same gallery, the fine Flemish painting (1,036) of the same period, and similar in arrangement—except that it is the right hand that rests on the skull—while in the left is held a pansy of two blossoms. The visitor to the National Portrait Gallery is usually much struck by the portrait of John Tradescant the Younger[**] (No. 1,089), who bequeathed his collection of rarities and curios to Elias Ashmole, from whom it passed to, and formed the nucleus of, the Ashmolean Museum at Oxford. Before him on the table is a skull apparently with some of the hair still on it; but it is pretty clear that this was one of the curios, and is without any symbolic import of devotional piety. Memorable among the Italian pictures of the same class is the late Lady Ashburton's "Portrait of a Lady Professor of Bologna" (exhibited under the name of Giorgione in the Venetian Art Exhibition, 1894-5), in which the lady lays her hand firmly upon a skull. When we remember among others Holbein's so-called "Ambassadors," Gerard Dow's "Water Doctor," his portrait of himself at the Uffizi Gallery, Vandyck's "Rachel de Rouvigny, Countess of Southampton," the versions of the picture of Lord Cowper, the Duke of Portland, and Lord Spencer, we see how the symbol was used by painters German, Flemish, Dutch, English, down to relatively modern times. Why Shakespeare should have been painted with a skull, then, is not manifest, unless he had been afflicted with some unrecorded illness about the year 1610,[††] or unless he wished himself

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in child-bed. This portrait has usually been regarded as that of Titian's mistress; but the able scholar and critic, the Abbé Cordorin, in *Dello Amore di Veneziani di Tiziano Vecelli*, shows it to be that of the painter's daughter, who died at the age of thirty-five, when the master was about eighty-four years old.

[*] See James Caulfield, *Calcographiana*, 1814, p. 24.

[†] Walpole, *Anecdotes of Painting*, vol. iii., p. 142.

[‡] As King James died in 1625, either the skull was a *memento mori*, or the plate was issued after his death, the signature and date being left unaltered. In another state of this plate Prince Charles is substituted for Henry.

[§] *Notes and Queries*. Mr. St. Clair Baddeley, 8th S. ix., 1896, p. 109.

[||] Exhibited at the New Gallery, London, in 1895.

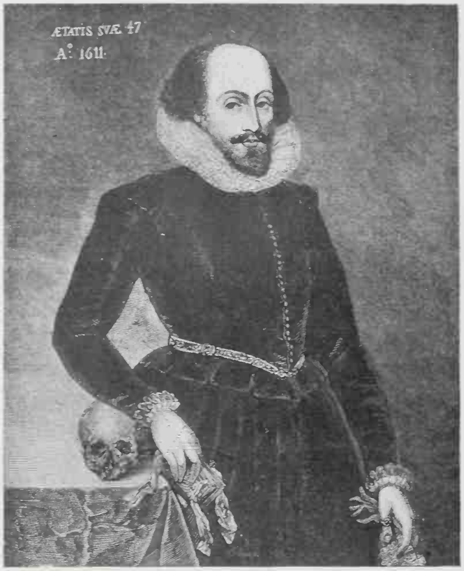
[¶] Robert Walker, the painter of Oliver Cromwell and the Puritan party. The picture came to be included in the picture gallery at Wotton.

[**] 1606–1662.

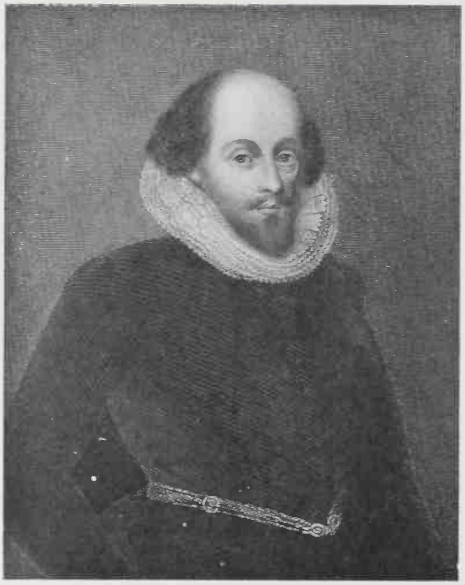
[††] Yet this was his period of placid themes—the year of *Cymbeline*.

to be handed down to posterity as a man of philosophic thought and religious gravity, seldom identified in those days with the profession of the actor and with things theatrical.

We might conceivably, therefore, be thrown back on the suggestion of a character portrait of Hamlet were it not, as has been said, for the presence of the inscription, and of the other and still more personal detail. As has been pointed out, on the embroidered book-cover, held in the sitter's right hand, is wrought a mask behind which two spears are crossed. So the device is usually inscribed; but seeing that Shakespeare's monument in Stratford Church, with his shield bearing one spear, is surmounted by a skull, with another under the hand of one of the attendant boy-supporters—another piece of evidence in favour of the death's head on the table, being an object not inappropriate in a portrait of the poet—there is ground for considering the embroidery as illustrating something more than the actor's profession. It is much to be doubted whether anyone, even elementarily conversant with heraldry, would have taken the single spear from the shield, and crossed it for the sake of pattern; so that this detail, if it is weighed upon at all, so far from strengthening the claim of the picture, would rather cast suspicion upon it. Whether there is any special significance in it may be considered later. It is a point which should be taken along with the contention that Shakespeare was none too proud of his connexion with the stage,* and was therefore unlikely to perpetuate it in a portrait executed by a highly capable painter as a bequest to posterity.



THE ASHBOURNE PORTRAIT
FROM THE WOOD ENGRAVING BY E. LANDELLS, 1848



THE ASHBOURNE PORTRAIT
FROM THE UNSIGNED STEEL ENGRAVING

Who this painter was it is difficult, if not impossible, to determine. The tentative attribution to Van Somer—as the only man of the day capable of having painted it—is not at first sight supported by the *facture* of the work. We find in it less of the careful modelling, the light scumblings, the free touch, the plentiful medium, and the dragging of the nearly dry brush here and there, than we meet in the best works of the artist. Mytens—the alternative proposal—is less possible as the author of it; not because he was too young a man, for he would have been twenty-one at the time the picture was painted, but because he only came to England some twenty years later. The work may seem to be from the brush not of a Dutchman but of a Fleming. Yet it is quite possible that it is by Van Somer in his soberer and quieter style of brushwork, but if we would be on the safe side we should have to include it in that large class of seventeenth century portraits by able but unacknowledged authorship prominent in our National Portrait Gallery under the generic appellation "Painter uncertain."

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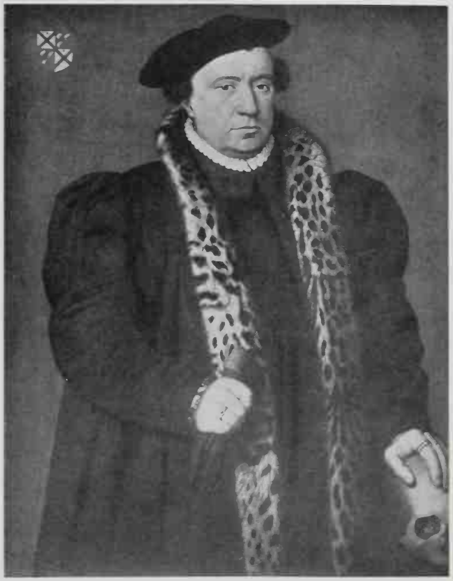
* It is, of course, often maintained that there is an autobiographical allusion in the lines from Sonnet CX.:

"Alas, 'tis true I have gone here and there,
And made myself a motley to the view."

And Sonnet CXI.:

"O, for my sake do you with Fortune chide,
The guilty goddess of my harmful deeds,
That did not better for my life provide
Than public means which public manners breeds.
Thence comes it that my name receives a brand,"
etc.



A MEDICAL PROFESSOR
GERMAN SCHOOL IN THE NATIONAL GALLERY (195)

The date and inscription upon the picture may be perfectly genuine. The lettering is not uncharacteristic of the period, and although it is true that the two main points of evidence calculated to establish, in some measure, at least, the identity of the picture as a Shakespeare portrait—the inscription and the embroidered cover of the book—are painted as if of an orange tone of gold, while the gold of the belt and glove is lemon gold, and, unlike the rest of the paint, the orange gold stands in slight relief on the surface, it is equally true that the thumb-ring, which seeks to present no claim to special recognition—no monogram or other distinguishable device — was painted at the same time, in the same colour, and with the same degree of relief. The picture is pretty clearly an original and no copy, and obviously represents a gentleman of the early years of Jacobean rule, who, if the "ÆTATIS SUÆ 47" is to be trusted, looked young for his age.

The engraving by Storm, to which allusion has here been made, is a mezzotint—not a "pure mezzotint," but in the early "mixed method"—that is to say, the "rocked" and scraped plate is reinforced by occasional stipple and engraved or etched, ruled or mechanical lines as occasion or convenience demanded. It was admirably done by that mysterious engraver, G. F. Storm. Who this Storm could be is a puzzle. None of the experts and official authorities I have consulted can say a word about him. Bryan[*] does not even enter him. J. Chaloner Smith,[†] the omniscient, is equally silent. The "Dictionary of National Biography" knows him not. When such comprehensive authorities as these confess ignorance, it is not surprising that he is passed over by Mr. Whitman[‡] and Mr. Cyril Davenport.[§] There is no word of him in the official lists and catalogues of the British Museum and the Art Library of the Victoria and Albert Museum, and only Louis Fagan[||] mentions a single drawing under his name—that and nothing more, although of the rest of the engravers he gives certain details. The print room of the British Museum contains but two unimportant plates by him—illustrations for books: the first, a reproduction in colour of a Persian bookbinding, and the other a proof of a small but good plate of a portrait group entitled, in pencil, *Junius*, introducing Dunning, Lord Ashburton, Lt.-Col. Barré, and Lord Shelburne, afterwards Marquess of Lansdowne.[¶] The only other record of his appearance is in the catalogue of the Society of British Artists, of 1828, when he contributed a painted portrait of Miss Paton in "The White Maid." At that time he was living in London. The only explanation that can be offered of so excellent a mezzotinter achieving little fame and receiving no recognition must be that he worked as assistant to some reputable engraver such as Cousins, so that the private work he undertook was not sufficient to bring him into prominence.

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[*] Bryan's *Dictionary of Painters and Engravers.*

[†] *British Mezzotinto Portraits*, 1878–1883.

[‡] Alfred Whitman, *The Masters of Mezzotint*, 1898.

[§] Cyril Davenport, F.S.A., *Mezzotints*, 1904.

[||] Louis Fagan, *Handbook to the Department of Prints and Drawings in the British Museum*, 1876.

[¶] Dunning, of course, was by some held to be "Junius" himself, but the possibility of it has long since been disproved. Shelburne was vehemently attacked by Junius under his other pseudonym of "Atticus." Why, therefore, this trio is supposed either to represent "Junius" or to be a group of his opponents is as mysterious as the identity of the redoubtable Letter-writer himself.

The plate, which measures 15¼ in. by 12 in., is steel, and presents a masterly if rather hard and literal rendering of the picture. It appears in three "states" or stages. In one the proprietary inscription runs "Published for C. U. Kingston, Proprietor, 15 Dec. 1847." In another, "Engraved by G. F. Storm from an original picture in the possession of C. U. Kingston of Ashbourne, Derby." Below is what purports to be a facsimile of Shakespeare's signature, and in the lower left-hand corner, the word "Proof."* And in the third, "London: Published for the prop$^{\underline{tor}}$ by G. F. Storm, 9 Lavinia Grove, Pentonville, Dec. 15, 1847. | Printed by S. H. Hawkins." † That here reproduced is from a wholly unlettered proof. It was Hain Friswell who asserted that the plate was engraved for Wivell. This is likely enough, but no sort of authority was produced for the statement, beyond a deduction from the correspondence already given. But then, Friswell does not appear to have been acquainted with it.

Closely following on this plate was the wood engraving which appeared in *The Lady's Newspaper*, No. 85, p. 117, published on the 6th of August, 1848. It was a very fair production, signed by Ebenezer Landells, the original projector of *Punch*, and the engraver of its illustrations for the first year and a half or so of its existence. An appreciative article accompanied it, with no details, however, designed to throw any light on the history of the picture.

A third engraving, this time on steel in line and dot, was issued without name or inscription, save the facsimile of Shakespeare's signature, obviously done by an able book-publisher's engraver. It measures 4⅜ in. by 3½ in., and the figure is cut off at the waist so that the figure only is shown, and the table, skull, hands, and glove are suppressed.

The *Ashbourne Shakespeare*, then, remains a mystery, but I am not without hope of discovering the solution to the puzzle.

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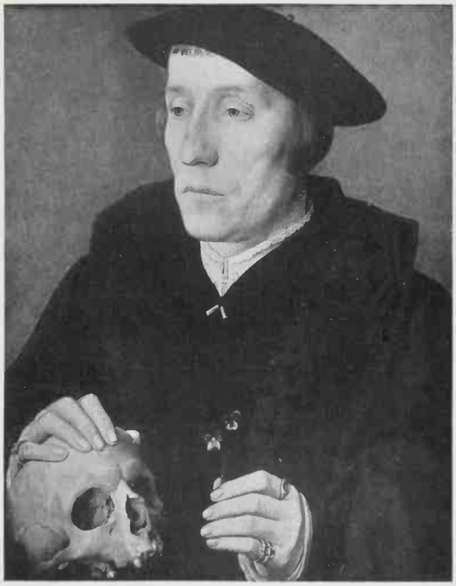
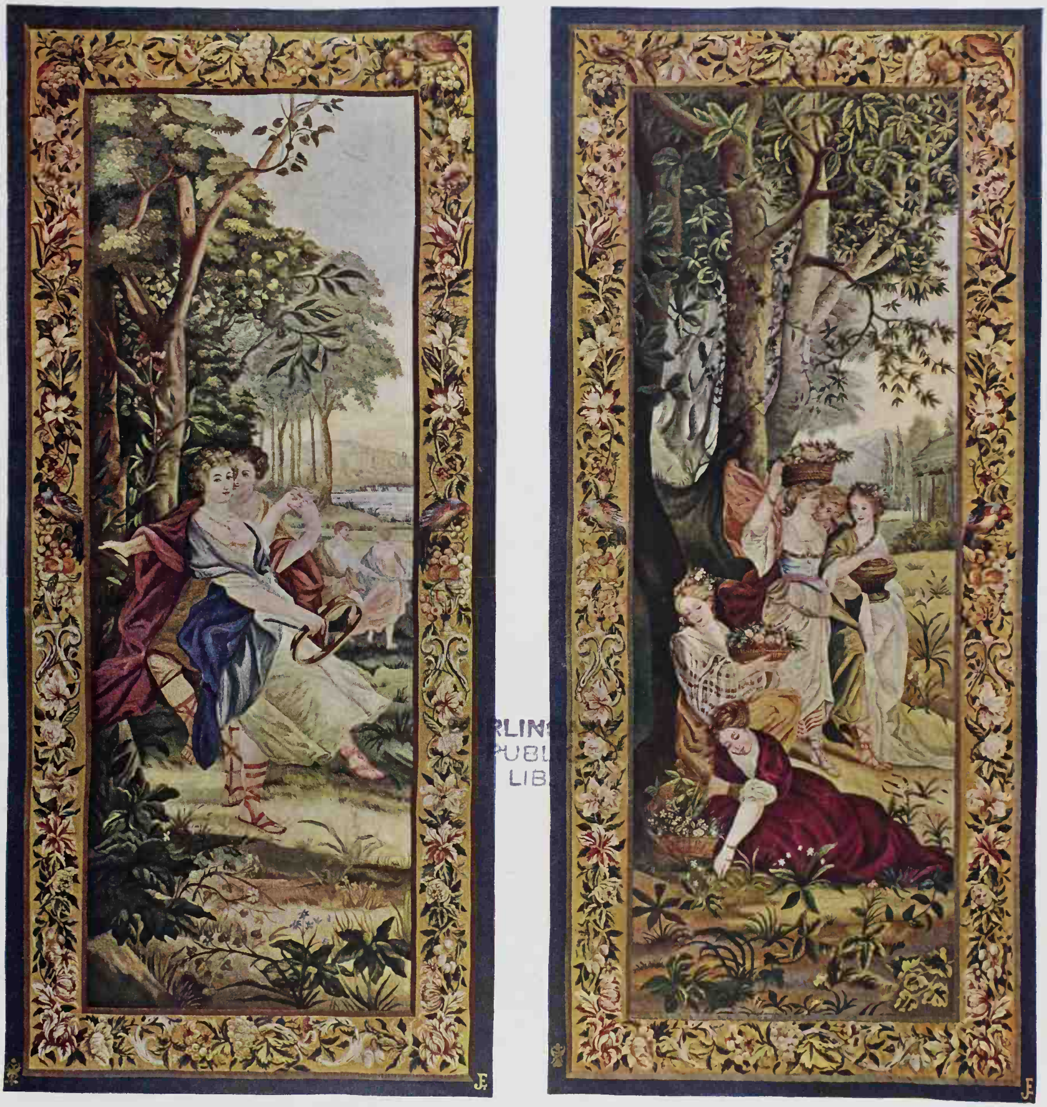
* I have seen more impressions with the word "Proof" than without it.

† Mr. Parker Norris speaks of the issue as dated "1st Jan., 1846," but this is probably a mistake.



A MAN'S PORTRAIT FLEMISH SCHOOL IN THE NATIONAL GALLERY (1,036)



SPANISH TAPESTRY PANELS

In the possession of Messrs. Lenygon & Co.

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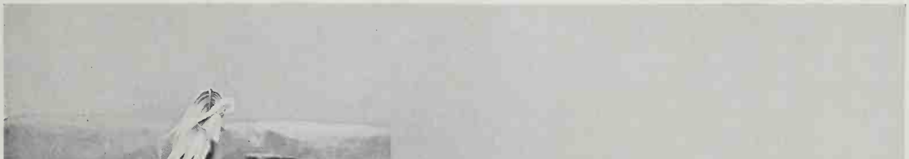
MISCELLANEOUS
THoMASToFT
AB

Straw-Plaiting and French Prisoners
By Maberly Phillips, F.S.A.

I read with much interest the article in your issue of September, 1908, upon "Straw Marquetry" (by A. F. Morris), and greatly admired the beautiful illustrations.

I now venture to add a few remarks upon straw-plaiting used for ordinary purposes, such as hat-making, etc., etc., and also upon the French prisoners of war to whom your correspondent ascribes the introduction of straw marquetry to this country.

I presume that ordinary straw-plaiting was an industry in England long before the days of the war with France, though it is interesting to note that some of the districts not a great way from Norman Cross, one of the largest camps for the French prisoners, have been the most noted for the production of straw-plait, and have longest retained the industry. Hertfordshire and Bedfordshire still have a few straw-workers.

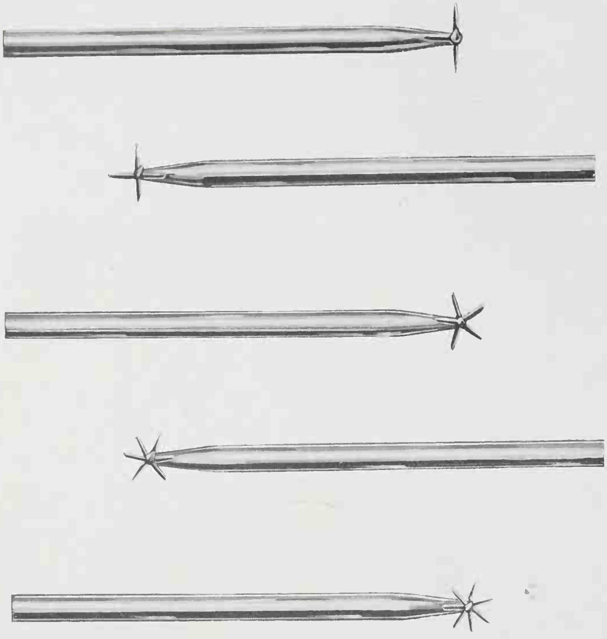


No. I.—MILL FOR PRESSING STRAW PLAIT

SHEAF OF STRAWS

STRAW SPLITTERS MADE OF WOOD

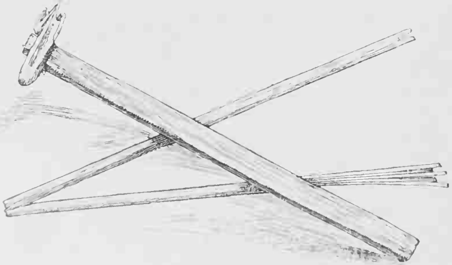
BURLINGAME PUBLIC LIB.



No. II.—Metal straw splitters

Some fifty-five years ago, when staying at Wymondley, near Hitchin, I noted that nearly all the women and children at the cottage doors or walking along the roads were plaiting straw. Then the price was good, so much so that many men forsook farm-work and devoted their time to plaiting; and this was the general custom for many miles round that district. To-day the young cannot plait, and only a few veterans of the art are left.

Illustration No. i. shows a sheaf of fine wheaten straws cut ready for use, which can still be bought at Hitchin or Luton market. Each straw is drawn singly from the bundle and split into the required number of sections, according as they may be needed for fine or rough work. Of the splitters there are various kinds. Illustration No. ii. shows a set of five somewhat resembling the one illustrated on page 42 of your issue referred to. Each knife, if I may so term them, splits the straw into various pieces, from three to seven. The small wooden stands 4 inches in height in illustration No. i. contain seven perforations in the wood about $\frac{5}{16}$ inch in diameter. In the apertures brass cutters are fixed, which will split a straw into four to eight sections. In the middle of each opening is a pin, which passes up the centre of the straw and forms a guide. Both these wooden stands came from the neighbourhood of Great Berkhamsted. One other kind of splitter I show in illustration No. iii.



No. III.—Bone straw splitter with two straws partly split

The cutter is bone, with a wooden shaft, and will divide the straw into five sections. It is difficult to conceive that bone can be cut sharp enough for the purpose; but when the straws are properly damped, it acts remarkably well.

This style of cutter I believe to be very rare. I only know of two others, one in the museum at St. Albans and the other in the museum of the Society of Antiquaries of Newcastle-upon-Tyne. They all came from the collection of the late J. Chalkley Gould. They have every appearance of being the work of French prisoners. Perhaps these remarks may bring out more information from some of your readers.

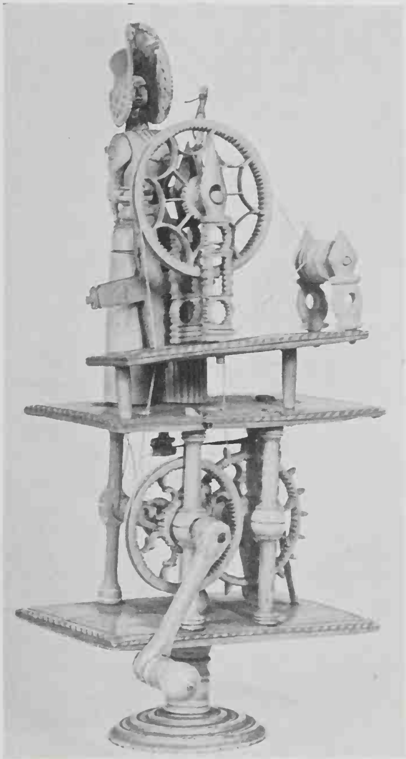
When presenting these specimens to Newcastle, Mr. Gould wrote from Loughton, Essex: "I send two small objects of bone in wooden hafts formerly used in the straw-plaiting districts for splitting straws for plaiting . . . the industry is dead in Essex, but it is still carried on in a few places in Herts and Cambs., but the modern workers use implements of iron or brass; and some old women to whom I have talked said they remembered using the bone engine many years ago, but not since. According to the number of cogs, so the straw is split. I send you two to show the method of hafting, seven engines go to a complete set, viz., 4 to 10 cogs."

On the left hand of my first illustration will be seen the "mill," an engine that consisted of two wooden rollers, the pressure upon which could be varied by a screw at the underside. Through this the split straws were passed several times before they were used, the plait, when finished, being also pressed in the mill. Formerly these "mills" were to be found upon the door-cheek of nearly every cottage in the plaiting district. Hanging from the top of the mill is a hank of plait twelve yards long.

Last year I interviewed an old lady at Dunstable who was still at the trade; but the price is terribly low—for very fine work it is a little better than for coarse.

I recently bought at Wymondley from a man for one penny a hank of twelve yards of coarse plait, which I was told was the standard price in Hitchin market (finding your own straw). I was aghast at the amount, and remarked to the man, "Surely this can never pay the women!" "No," he said, most seriously, "it does not; but it keeps 'em quiet!" Alas for the straw-plaiters! The plait is now imported from Italy and Japan. At Dunstable and Luton are many straw-hat factories that give employment to a large number of hands.

In your previous article you refer to the French prisoners at Norman Cross. This was one of the largest stations, but the men were confined in various places all over England and Scotland.



No. IV.—SPINNING WOMAN OF BONE FROM MR. DACK'S COLLECTION

In 1897 I read a paper before the Society of Antiquaries, Newcastle-upon-Tyne, on "The escape of two French prisoners of war from Jedburgh in 1813." The paper will be found in *Archæologia Aeliana*, vol. xix., p. 160, if any of your readers are interested in the subject. It would appear that at one time we had from twenty to thirty thousand French prisoners upon our hands, and probably as many of our own countrymen in French prisons. It is said that Napoleon refused to exchange.

In many places large prisons were erected for their accommodation, while in others they were farmed out among private individuals, with an inspecting officer to guard them in general. Such was the case at Jedburgh, where a Mr. George Bell was agent and commissary. He records that he had one hundred prisoners in his care, and mustered the men every Tuesday and Saturday at 11 o'clock in the forenoon. He states that all the men in his charge were present at the muster June 1st, 1813, when he paid them up to June 4th inclusive (unfortunately, the amount is not recorded), but the two officers, Benoit Poulet and Jacques Girot, had not been seen since. They had really taken "French leave" to go on a fishing expedition to some of the streams in the Cheviot Hills, had then engaged a conveyance, which took them via Rothbury to Newcastle-upon-Tyne. There they were harboured for several days, and eventually a vessel was found for them at North Shields, which took them over to France. Subsequently the Government prosecuted several persons who had befriended them and helped them to escape, for which the penalty was very severe.

Several of the culprits turned king's evidence. Hunter, the man who brought them to Newcastle-upon-Tyne, was tried and acquitted. When the verdict "Not Guilty" was delivered, clapping of hands and other noisy symptoms of applause were exhibited, much to the surprise of the judge, Sir A. Chambers, who observed that he seemed to be in an assembly of Frenchmen rather than in an English court of justice. Undoubtedly the sympathy of the people was with the unfortunate prisoners. James Scarlett, a celebrated barrister in his day, defended Hunter.

For some years Mr. Scarlett was M.P. for Peterborough, and became Attorney-General under Canning in 1827. He was knighted the same year, and created Baron Abinger, of Abinger, Surrey, in 1835. It was from the brief used by Mr. Scarlett at the trial that I gathered much of my information. Some of your legal friends may be interested to hear that the brief is endorsed, "Mr. Scarlett 4 guineas, retainer 1 guinea; total 5 guineas, with you Mr. Raine consultation 1 guinea."

A good story comes from Jedburgh of another French prisoner.

"They (the prisoners) were for the most part kindly treated, and many of them were permitted a great amount of liberty. One of these, an officer, was allowed on parole to walk about the town, and he made many friends. He had a taste for archæology, and visited all the ruins within the precincts of his radius, namely, a mile from the cross. There is a tradition that on one of his excursions he was directed to a ruin about a quarter of a mile beyond his appointed mark, which happened to be a milestone.

"Since the Fall forbidden fruit has always tempted man, and this French gentleman succumbed to temptation. He asked the Provost for permission. That worthy, however, refused; but he quietly added, 'If M. Combat did walk a short distance beyond the mile, and nobody said anything, nothing would come of it.' But the Frenchman had given his word of honour, and he could not break it. He borrowed a barrow one afternoon, and with it and the necessary implements proceeded out to the obnoxious milestone. Having, as the sailors say, unshipped the milestone, he raised it on to the barrow and triumphantly wheeled it to the required distance, where he fixed it and hurried back to be within doors at the prescribed time."

The same authority for the story asserts that he made many visits to the old castle he wished to see. For a generation the stone stood where the Frenchman placed it, no one being any the worse for the extra extent of this Scotch mile.

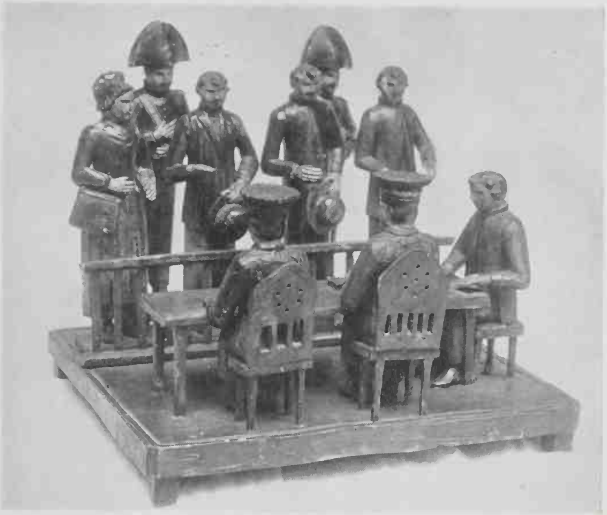
A writer in a back number of *Notes and Queries* speaks of the ingenuity of the French prisoners in making mechanical toys out of beef and other bones—soldiers, fiddlers, peasants spinning, rocking cradles, etc., etc. These were placed on platforms, and by a series of elaborate bone-wheels, to which threads were attached, the turning of a handle caused the figures to perform.

Illustration No. iv. shows a figure of this kind, lent for illustration by Mr. C. Dack of Peterborough. I have an incomplete specimen. It was recently given to me by Mr. Davereux, art dealer, Haverfordwest. The locality in which it was found would strongly suggest that it was the work of one of the Frenchmen who landed at Fishguard in 1797, and were for a long time confined in the castle of the county town.

The Welsh incident is so interesting that I give a short digest of it. In the early days of 1797 every part of the British coast was in deadly fear of an invasion by the French. On February 21st three frigates and a lugger were nearing the coast at Fishguard. As they had the English flag flying, little notice was taken of them, but as they approached the shore they displayed the French colours. Then the murder was out. The next day some 1,400 men were landed. The neighbouring farms and public-houses were requisitioned for food and drink, of which a plentiful supply was obtained and freely partaken of. Consternation seized the district; farmers hid their valuables, drove their cattle inland, and abandoned their houses. Information of the landing was despatched far and wide as quickly as the available means of the times would permit. Beacon fires were lighted and signals given. Lord Cawdor at once organised means of resistance, mustering all available force possible. The countrymen also turned out in great numbers, armed with flint-lock guns, swords, scythes, and pitchforks. Even the women assembled in great force, and as they wore tall hats and red cloaks, at a distance would look like soldiers. Lord Cawdor got them to march backwards and forwards over the hill-tops, and so apparently multiply their number, in much the same way as a few soldiers are made to look many on the stage of a theatre.

What with this military display and the fact that the ships had retired and left the attacking force to its own devices, the French commander, after some parleying with Lord Cawdor, agreed on February 24th to surrender his entire force as prisoners of war. A few officers and men were sent to England, but by far the greater number were marched to Haverfordwest, where they were housed in the castle, the church, and various warehouses requisitioned for the purpose. From time to time many officers and men were drawn off to English settlements. Some of the Frenchmen remained in Haverfordwest for several years. Many stories could be added, but I fear I am trespassing upon your valuable space.

The general scare along the coast and this little invasion had far-reaching consequences. The Government issued general orders to have all the stock of farmers near the coast inventoried and driven into the interior. This prudent step and, for the farmers themselves, beneficial arrangement, caused a great alarm among that class, and those near Newcastle-upon-Tyne, taking the lead, drove their grain into the town and sold it at any price they could get, and being paid in bank-notes, rushed to the banks demanding specie. They were so persistent that all the banks had to take united action. They held meetings, and unanimously agreed that if the demand for gold continued, they would all suspend payment until more specie could be obtained; and this they had to do.*



No. VI.—COURT SCENE, CUT BY FRENCH PRISONERS AT DARTMOOR

The excitement and unrest of the shore population was most distressing. One writer says, "Misery and ruin stared in the face of all but the rich, for, with evident distrust of the value of their shore preparations for defence, the authorities arranged that on the landing of the enemy the non-combatants of the seaward towns should be conveyed into interior and remote parts of the country. For the Tynesiders, Alston Moor in Cumberland was fixed upon, farmers being ordered to be prepared to provide long carts for the purposes of transport; and to prevent confusion, elaborate regulations and instructions were issued to the local authorities."

No. V.—HAT IN GENERAL USE BY WELSH WOMEN IN 1797

Brockie, in his *History of Shields*, gives a copy of a "householder's ticket":—

"Ticket No. 196, John Wilkinson, you and your six children belonging to Cart No. 1011, driver Anthony Butler, Station No. 106, as soon, therefore, as the Alarm is given, do you pack up your Blankets and a change of Clothes for yourself and Children in the coverlid of your Bed, and fix upon the Bundle this direction:—No. 106, John Wilkinson and Children, of the Township of North Shields, in the Parish of Tynemouth. Carry also what Meal, Meat, and Potatoes (not exceeding one Peck) you may have in the House at the Time; but on no Account will any Article of Furniture or heavy Baggage be allowed to be put into the Carts. *One hour only will be allowed for Preparations*, and then set out. *January 23rd*, 1803."

Unfortunately, the great ingenuity of the Frenchmen was not always applied to honest employment. Some of them were adepts at forging bank-notes and the various tokens issued by the Bank of England.

An able article upon "French Prisoners of War in Scotland, etc.," by J. Macbeth Forbes, of the Bank of Scotland, appeared in the *Bankers' Magazine* for March, 1899. A most interesting account of these forgeries in general is given, and the names of several are recorded who were executed for forging notes of the Bank of England. Captain Vernon Harris, in *Dartmoor Prison Past and Present*, says that "at Dartmoor, an English depôt, it was even said that the prisoners there excelled in producing good imitations of the coins in use, notably the eighteenpenny and three-shilling pieces then current." Nor was this to be wondered at when we read, "What was truly revolting to every sense of propriety was the spectacle of vast groups of prisoners—such as three thousand at Penicuik, seven thousand at Perth, ten thousand at Norman Cross, thousands at Dartmoor, and so on—confined like wild beasts for years within palisaded enclosures, and in a state of that utter idleness which led, as we have seen, to criminal acts—forging bank-notes, as it were, to relieve the tedium of their dismal incarceration." *

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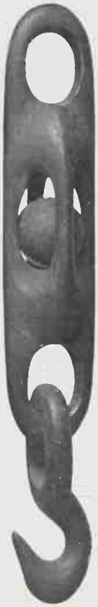
* See *Banks, Bankers and Banking in Northumberland, Durham, and North Yorkshire* (Phillips).

Undoubtedly the finest collection of the work of the French prisoners is to be seen at the Peterborough Museum. I recently paid a visit to it under the guidance of Mr. Dack, honorary curator, and saw some marvellous examples of straw and bone work executed by prisoners when confined at Norman Cross, near Peterborough, one of the largest prisons in the country. The officials of the museum are to be highly congratulated upon the way in which they have secured such a valuable collection. So great at one time was the number of prisoners that special prisons were built for their accommodation. In 1806 the ships at Plymouth were so overcrowded with prisoners that many of them were marched to Dartmoor, seventeen miles away.



No. VII.—PENDANT WITH HOOK AND LOOSE BALL CUT FROM SOLID PIECE OF WOOD

During later years (1814-15) many American prisoners were confined there also. *The American Prisoner*, by Eden Phillpotts, gives a capital account of prison life at this period. At one time about 8,000 prisoners were in confinement there, and, after peace was declared, were most difficult to control. On April 6th, 1815, seven prisoners were shot for insurrection.

Doubtless the Frenchmen at Dartmoor were as clever at fancy work as their compatriots in other prisons; but Dartmoor being then such a desolate place, it is possible that only a very poor market could be found for their work; at any rate, very few examples can now be found in the district.

I recently made many enquiries at the museums and of the curio dealers in the vicinity. At last I was fortunate in discovering the piece here illustrated in the hands of a dealer at Torquay. He procured it from an old family not far from Exeter; it had been in their possession many years, but reduced circumstances induced them to part with it. It evidently represents a court of justice. There are nine figures in all. Two officials and their clerk are seated at a long table; they are faced by three prisoners (two men and a woman), who are

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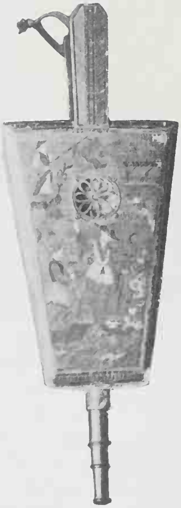
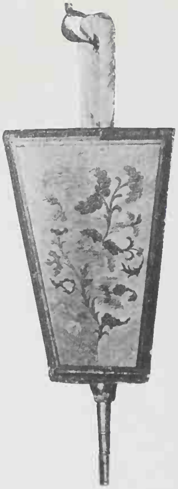
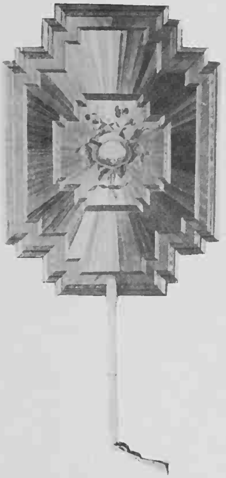
* It may not be generally known that the renowned prison at Dartmoor was erected for the accommodation of French prisoners, and it was not until 1850 that the first batch of convicts was sent there.



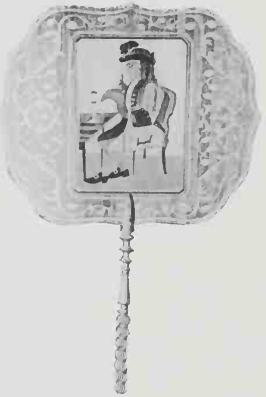
No. VIII.—STRAW MARQUETRY PETERBOROUGH MUSEUM



No. IX.—STRAW MARQUETRY PETERBOROUGH MUSEUM



No. X.—STRAW MARQUETRY PETERBOROUGH MUSEUM



No. XI.—STRAW MARQUETRY PETERBOROUGH MUSEUM

guarded by a prison warder and two gendarmes. A string is fastened to the arm of seven of the figures, and passes down the leg under the platform on which they stand. On pulling a string the prisoners and warder salute. One official regales himself with a pinch of snuff. Evidently he was ignorant of the modern doctor's opinion. "Doctor," asked a patient, "do you think the little snuff I take will affect my brain?" "No, sir," said the doctor, "I don't think any man with any brain would ever take snuff."

All the faces and costumes are admirably cut. I am informed that the curious hat and long white bands of the officials are exactly the same as those worn by the French *avocat* at the present time.

I also show a hook with pendant, in the centre between four uprights is a loose ball; the entire thing is cut out of one piece of wood. It came from Portsmouth, and is believed to be the work of a French prisoner.

It is said the Frenchmen were fond of a joke. "One of these relates to a woman who was more than ordinarily 'close,' and who had been offered, at one of the daily markets, a large cheese at much less than it could have been bought for in the ordinary way of business; in fact, so great a bargain that she could not resist the temptation, and went home the proud possessor of the fine cheese, only to find out afterwards, however, that it was made of clay."

In conclusion, it may be well to show what was done for the relief of our own soldiers who were in French prisons.

I have been favoured with the following entries from the vestry books of St. Hilda's Church, South Shields:—

COLLECTED FOR BRITISH PRISONERS IN FRANCE.

1807. *September, October, November.*

	£	s.	d.
At Church, £39 6s. 10d.; at Mr. Toshach's, £13 5s. 6d.; at the Methodists, £10 10s.; at Mr. Mathew's, £4 13s. 6d.; at Mr. Thorburn's, £1 11s. 6d.	69	7	4
The Dean and Chapter of Durham	20	0	0
From door to door	99	16	8
	189	4	0
Printing, etc., etc.	1	5	4
	187	18	8
Receipt of a play, £44 2s. 6d.; expenses, printing, etc. (the performers having play'd gratis), £5 13s. 6d.	38	9	0
	£226	7	8

Remitted to the committee at Lloyd's to be sent with theirs to France.

Note.—From 140 to 150 prisoners belong to this chapelry.

Doubtless such collections were being made all over the country.

BURLINGAME PUBLIC LIB.

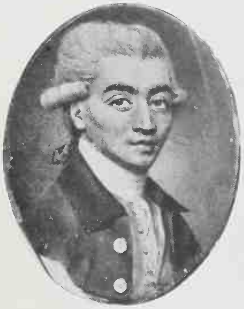
NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED MINIATURE.

DEAR SIR,—I send an exceedingly poor photograph of the little miniature which you had in your care a short time ago. I shall be obliged if you will reproduce it (unless it is too bad), as I should be very glad to know, if possible, the name and regiment and date.

I am, yours faithfully,
NINHA V. LAURENCE (Mrs.)
(Weston-super-Mare).



UNIDENTIFIED MINIATURE

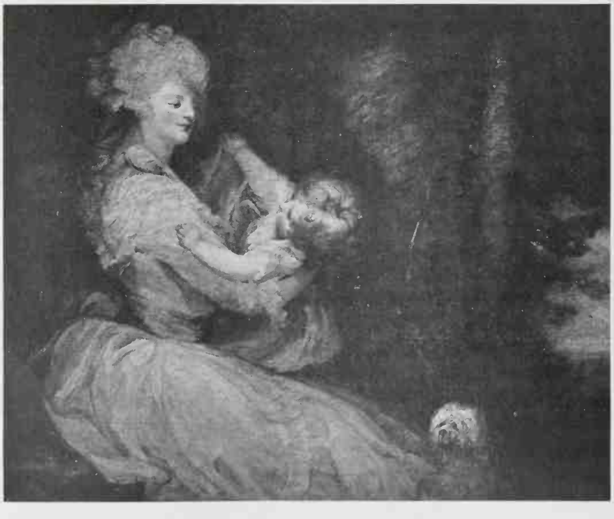
UNIDENTIFIED PORTRAIT GROUP.

DEAR SIR,—I should be extremely obliged if any of your readers could assist me in the identification of the subject and artist of the picture of which I enclose photograph.

Yours truly, C. F. H. (Warsaw).

SPANISH LEATHER FURNITURE.

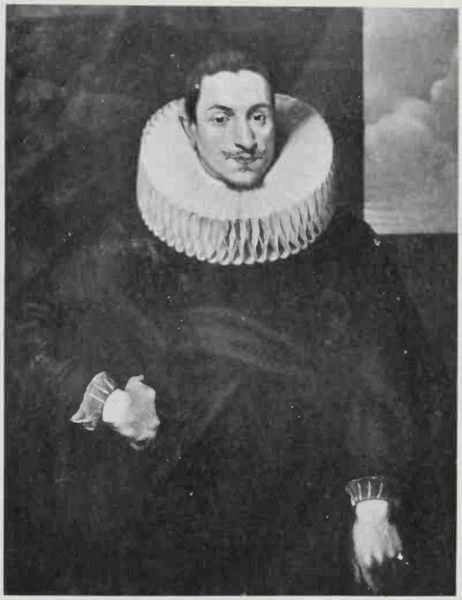
DEAR SIR,—A great number of specimens, some of them of decided merit, of leather furniture in the Spanish style, are to be picked up by the collector in this country. Being a member of the fraternity myself, I am very anxious to get some information about the history of this kind of furniture, but little is to be found in the English and French works on antiques, and I have been unable to find any work dealing exclusively with this particular subject. Could you tell me up to what date chairs and chests in stamped leather were made in Spain? Most of the specimens seem, to an ignorant eye, to be of the seventeenth century, but I have a chair in stamped leather, of which the back is a figure-subject with costumes of the late eighteenth century, and of which the shape is decidedly influenced by the Louis XV. style. Unfortunately, no data about furniture and its manufacture are to be found in any Peruvian historical



UNIDENTIFIED PORTRAIT GROUP

work, so it seems impossible to obtain here the knowledge which would add such interest to the collecting of this beautiful class of furniture, and I would be much obliged for any information on the subject.

Yours obediently,
Francis Bayly
(Lima, Peru).



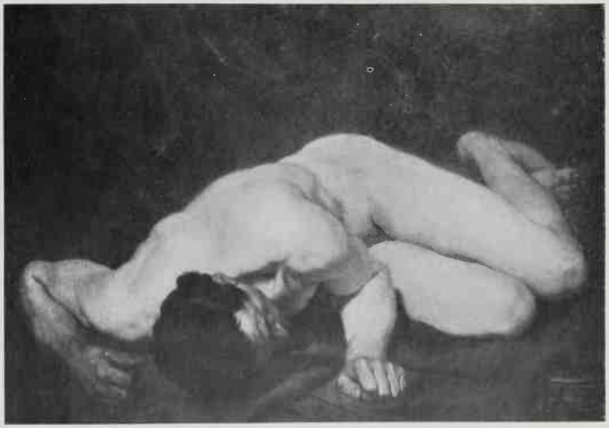
UNIDENTIFIED PORTRAIT (1)

Unidentified Portrait (1).

Dear Sir,—I take the liberty of sending you photo of a portrait, hoping that any of the readers of your widely spread magazine will be able to identify the same. It is without doubt Flemish. Experts having only seen photo, have spoken of copy both of Van Dyck and Rubens, but neither the Rijks Museum at Amsterdam nor experts at Dresden (to both places photos have been sent) have been able to give any information as to whom the portrait represents. The flesh colours are exceedingly beautiful, and have a brown undertone; the black coat is of ornamented velvet; curtain behind, dark red. The portrait was bought here a few years ago.

Kindly insert the portrait, and receive my thanks in anticipation.

Yours truly,
Otto Meyersen
(Stockholm).



PAINTING ATTRIBUTED TO VELAZQUEZ

Painting attributed to Velazquez.

Dear Sir,—I have taken myself the liberty of sending you a photo of an old picture belonging to me. In the opinion of our best authorities here the painting is from the beginning of the seventeenth century (*i.e.*, 1600-1650), and probably the work of one of the great Spanish masters from that period—Velazquez. Its measures are: length, 1 metre; height, 80 cm.

I should be very glad and grateful if you, Sir, would kindly let me know how I should go to work in order to find out with certainty the painter's name. I sincerely trust you will give me your esteemed answer in your excellent Connoisseur Magazine, which I have subscribed upon ever since it started.

If you would like to reproduce the photo sent in The Connoisseur Magazine, you may use it for that purpose. It might perhaps interest some of your collecting readers.

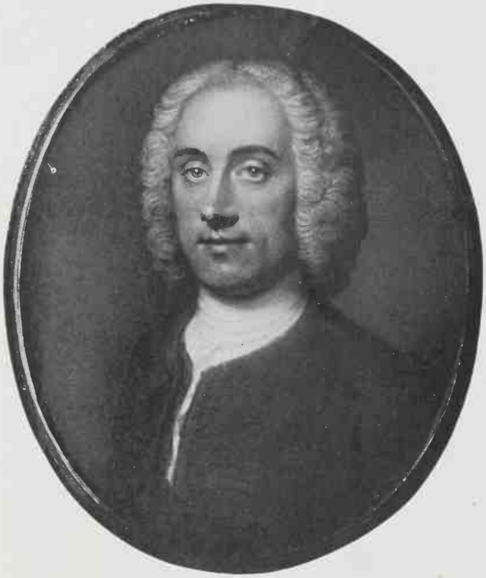
Please excuse me for the trouble I am causing you,

And believe me to be, Sir,
Yours very faithfully,
Henrik Bovin
(Stockholm).

Portrait of Mr. Powell, by Hogarth, and Miniature of Same, by Zincke.

Dear Sir,—*Portrait of a Mr. Powell*, by Wm. Hogarth, and a miniature of the same by Zincke, both have remained in my family since painted. I want to identify this Mr. Powell. Can you tell me, did Hogarth and Zincke keep accounts of their sitters' names? If so, where are these accounts to be seen? I am sending you photos of the oil painting, showing its original frame, by Jack ——, Hogarth's frame-maker, and I am also sending a photo copy of the miniature by Zincke, of the same man when younger, as the two should go together. I am quite sure the name Powell is right; he is my great-great-grandfather.

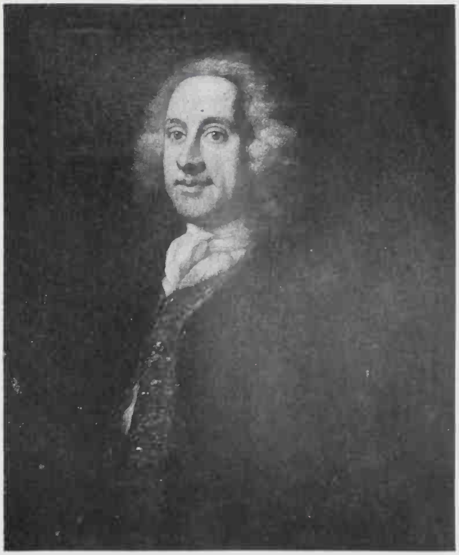
Yours faithfully,
HUMPHREY F. HALL
(Monmouth).



MINIATURE OF MR. POWELL BY ZINCKE

PILGRIMAGE OF GRACE BADGES.

LADY YARBOROUGH presents her compliments to the Editor of THE CONNOISSEUR MAGAZINE, and will be much obliged if he can give her any information about a statement which she thinks she saw in THE CONNOISSEUR MAGAZINE about December or November. It was about one of the original badges worn by the rebels in the Pilgrimage of Grace in 1537. It stated that one was still in existence, and said to whom it belonged, and that it had been made into a pouch. The badges were embroidered with the "five wounds of Christ." If the editor could kindly insert this letter in THE CONNOISSEUR MAGAZINE, Lady Yarborough will be much obliged. She is writing the life of her ancestor, Sir Thomas d'Arcy, K.G., one of the leaders of the Pilgrimage of Grace, and she will be very grateful if the owner of the badge would allow her to have it photographed, as it would make a most interesting illustration.



PORTRAIT OF MR. POWELL BY HOGARTH

PORTRAIT OF MRS. GERY.

DEAR SIR,—I have an old oil painting, a *Portrait of a Lady*, on the back of which is pasted a label with the following inscription:—

"Mrs. Gery the wife of James Gery she was a Mitford and her mother was a Vane of Long Newton."

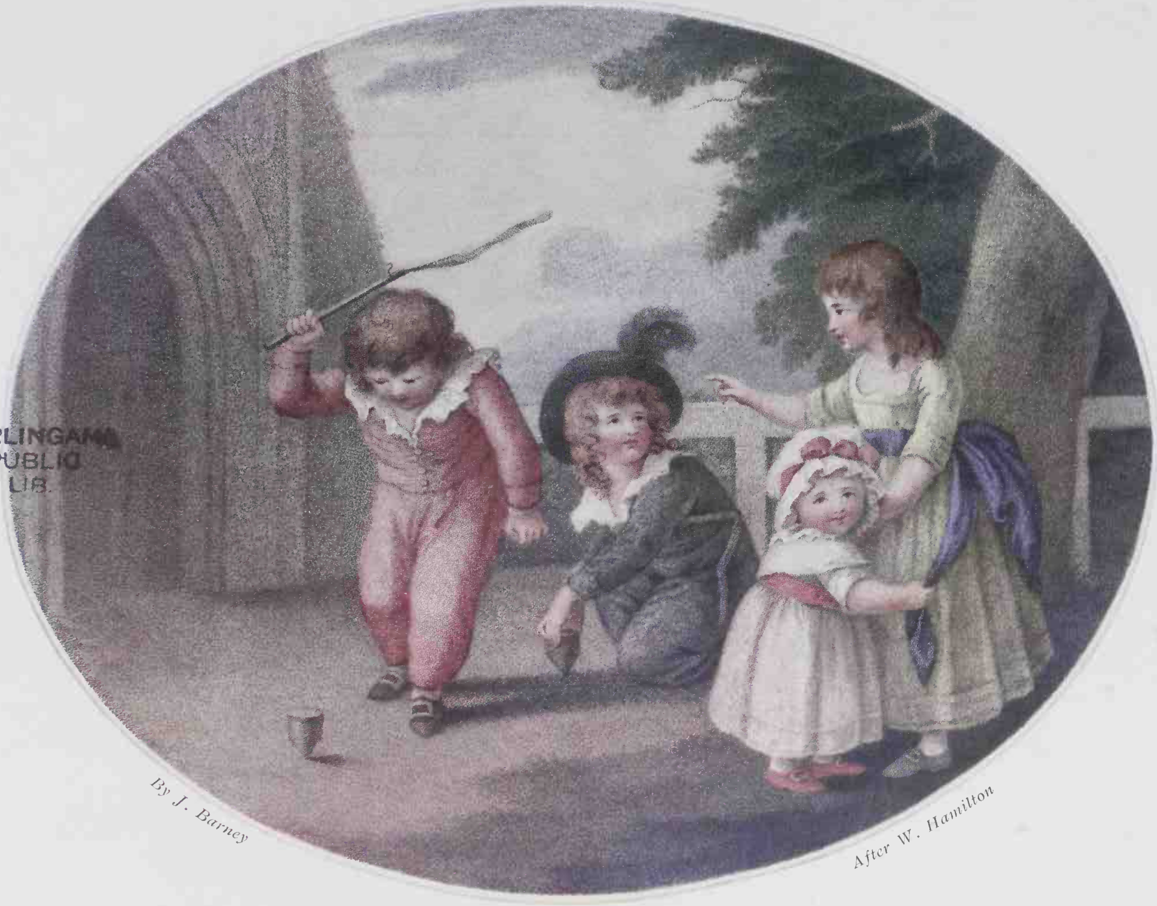
Can you tell me from this if this woman was anyone of note, or if such a painting is in the published list of works by any painter?

Thanking you in anticipation,
Yours faithfully, T. S. BURBIDGE (Coventry).

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I am enclosing photo of an oil painting which has been in my family about fifty years. It was bought about that time at a sale of the late Sir Digby Culey, when he vacated the residence at Ripon (now the canon's residence of Ripon Cathedral) after losing a lawsuit with the Dean and Chapter.

I presume it is a family portrait, and should be glad to know whose it is, and by whom it was painted, and shall be glad if you will have it reproduced



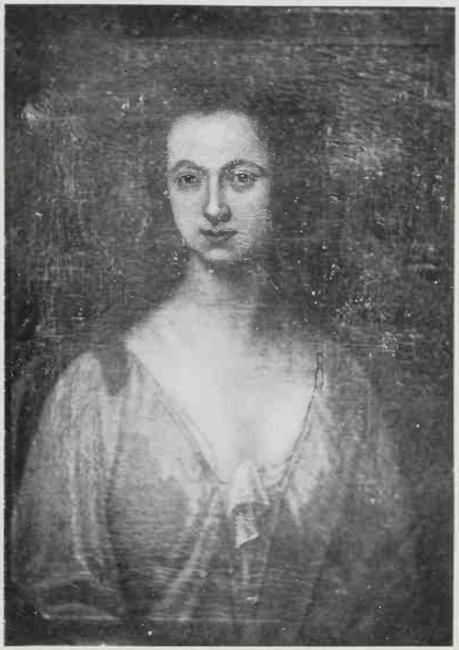
By J. Barney

After W. Hamilton

Children playing at Whip-Top

in THE CONNOISSEUR MAGAZINE for identification.

Yours faithfully,
E. A. EBDELL.

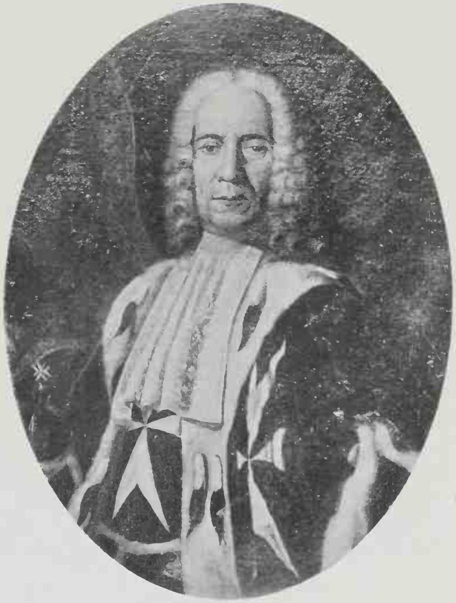


UNIDENTIFIED PORTRAIT (2)

GENTILESCHI'S "VICTORY OF DAVID OVER GOLIATH."

DEAR SIR, — Can anyone tell me where the original of Artemisia Gentileschi's *Victory of David over Goliath* is? Or can anyone give me a description of the picture, or tell me where a copy of it may be seen?

Yours faithfully,
C. E. SYMONDS.



UNIDENTIFIED PORTRAIT (3)

UNIDENTIFIED PORTRAIT (3).

DEAR SIR,—I am sending by this mail photos of a very old oil painting which I want you to identify for me, and, if it is possible, to give me an idea of who you think the painter is. All I can tell you is that the canvas is very coarse and pegged to the frame with wood instead of tacks, also the fitting at the top of the frame to hang it by is hand made and clinched, the outside ones are modern. The painting itself is in splendid condition, although by the photos one would not think so; but that I expect you will understand is due to the reflected light. I cannot find any name on it, but it looks to have initials on it in one place; but I won't have the painting touched unless it is done your side. They don't understand such high-class work out here. It has evidently been varnished by an amateur, as it looks to be very dirty underneath, and the varnish to have been daubed on without any thought of cleaning the painting first. It is really beautifully painted, and I'm sorry that I cannot get a photo that would give more detail where it is actually to be seen on the painting. However, if it turns out to be sufficiently interesting, I shall send it over to you.

I remain,
Yours faithfully,
W. G. V. CARTER
(Rondebosch, C. C.).

P.S.—The frame is gilt—or was once, to be more correct.

PORTRAIT ATTRIBUTED TO SIR THOMAS LAWRENCE.

DEAR SIR,—I enclose a photograph of a portrait, in order that it may be identified if possible. It is an oil painting in an oval, and is believed to be by Sir Thomas Lawrence. The child is wearing a coral necklace.

Yours truly,

E. P. Bennett.

Cosway's "Venus Instructing Cupid."

Dear Sir,—In the edition 1908 of The Connoisseur Magazine (page 278) I saw the reproduction of a print entitled *Venus Instructing Cupid*, by Cosway — Bartolozzi. You would oblige me very much if you would kindly tell me if reproductions of this print (artistic reproductions, I mean) can be purchased, and where.

I hope I don't trouble you too much, and am with respectful regards,

Yours sincerely,

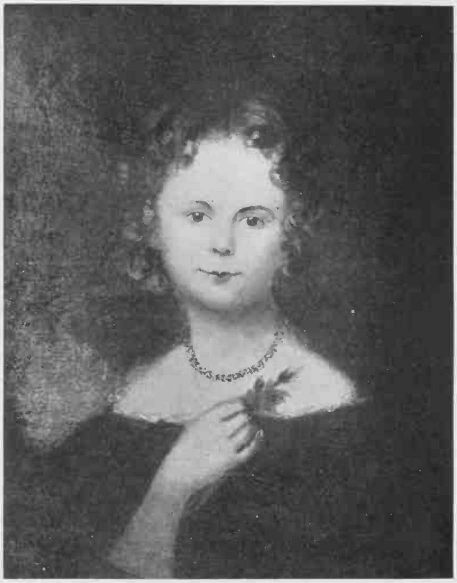
B. v. Tricht

(Haarlem).

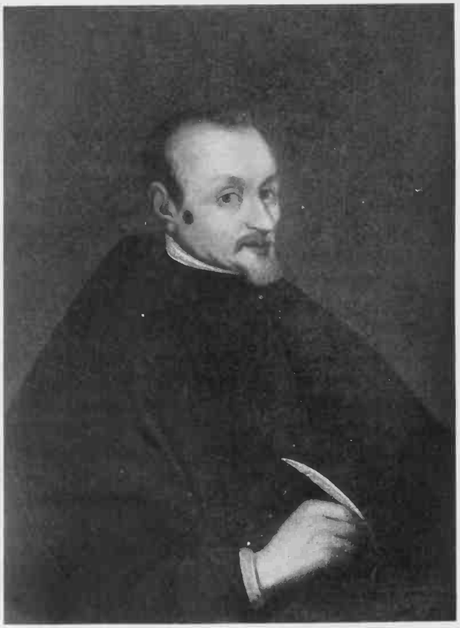
G. Clint's Portrait of Miss Foote.

Dear Sir,—Can any reader inform me where is now the painting by G. Clint, A.R.A., of Miss Foote (engraved by Thomas Lupton), representing this actress dancing in the piece of "A Roland for an Oliver."

W. H. Quarrell.



PORTRAIT ATTRIBUTED TO LAWRENCE



UNIDENTIFIED PORTRAIT (4)

Unidentified Portrait (4).

Dear Sir,—I am enclosing a photograph of an old oil painting which has been in my possession twenty-five years, and should be pleased if you could assist me to identify the subject of the portrait, also the artist. It is evidently Dutch or Flemish, but is not signed.

Probably some of your readers will be able to identify it by the mark on the cheek.

Yours respectfully,

Ralph Witchell.

Reynolds's Portrait of John Lee.

Sir,—I am desirous of learning the whereabouts of Sir Joshua Reynolds's *Portrait of John Lee*, who was Attorney-General in the year 1783. The portrait was exhibited at the Royal Academy. I am wanting the information in connection with a little book that I am writing, which incidentally refers to Mr. Lee. I shall be much obliged if you can help me.

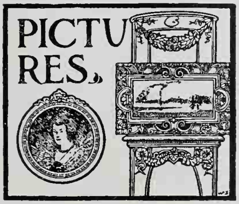
Yours faithfully,

E. Basil Lupton

(Leeds).

SALE
WILL·JENKINS

IN THE SALE ROOM



THERE were very few picture sales of importance during March, and none at all of any note in London beyond those held at Messrs. Christie's. Their first sale, held on the 5th, included the collections of pictures and drawings of the late Mr. W. S. Partridge, of Tunbridge Wells, of the late Mr. James Paton, and from other sources. The owner of the first portion of the sale—"The Property of a Gentleman"—is understood to be Mr. Levita, and some of the chief prices included T. S. Cooper, *A Cow and Sheep at the Edge of a River*, 24 in. by 36 in., 1839-60, 82 gns.; B. W. Leader, *Evening Solitude*, 60 in. by 48 in., 1891-5, 150 gns.; J. Pettie, *An Arquebusier*, 44 in. by 26 in., 75 gns.; two by Briton Riviere, *A Fairy Tale*, 42 in. by 39 in., 1872, 130 gns., and *A Master of Kings*, 21 in. by 28 in., 1892, 118 gns.; G. Romney, *Portrait of Mrs. Charles Strickland (née Cecilia Townley)*, in white dress and pink cloak, in a landscape, holding a scroll, 48 in. by 38 in., 450 gns.; and A. Y. Ysselsteyn, *Portrait of a Lady*, in white dress embroidered with gold, gauze scarf, and pearl ornaments, 45 in. by 35 in., signed and dated 1668, 140 gns.—this is a very interesting example of an excellent artist, hitherto known only by a picture of a dead cock in the Schlessheim Gallery.

Mr. James Paton's collection consisted exclusively of eight pictures by Sir J. Noel Paton—the collector and the painter were, we believe, no relation to one another—and these pictures sold at far higher prices than had been anticipated. They were: *The Pursuit of Pleasure: The End of all Things is Death*, 60 in. by 96 in., painted in 1855, and exhibited at Leeds in 1868, 530 gns.—this is only 30 gns. less than the price it realised at Sir T. Graham Briggs's sale in 1889; it is the well-known engraved picture of which the prints had an enormous sale many years ago; *Beati Mundo Corde, Blessed are the Pure in Heart*, 70 in. by 97 in., 1890, 120 gns.; *The Choice*, 93 in. by 66 in., 1886, 130 gns.; *In Die Malo (Faith Arming the Christian Warrior)*, 94 in. by 61 in., 1881, 155 gns.; *Lux in Tenebris*, 94 in. by 58 in., 1879, 120 gns.; *The Great Shepherd*, 86 in. by 45 in., the original picture of this subject, painted in 1875-6, 160 gns.; *The Man of Sorrows*, 86 in. by 46 in., 1875, 120 gns.; and *Thy Will Be Done*, 86 in. by 46 in., 1878, 120 gns.

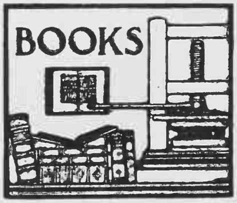
Mr. Partridge's drawings included: Rosa Bonheur, *In the Highlands*, 16 in. by 29 in., 1870, 170 gns.; two by Birket Foster, *Cross-bow Practice*, 16 in. by 30 in., 350 gns., and *The Return of the Gleaners*, 13 in. by 27 in., 270 gns.; two by T. M. Richardson, *An Italian Town*, on the coast, with figures and animals, 25 in. by 39 in., 1874, 135 gns., and *The Village of St. Pierre, Val d'Entremont, Pass of the Great St. Bernard*, 25 in. by 39 in., 1874, 135 gns. Pictures: R. Ambros, *A Food Store, Cairo*, on panel, 14 in. by 18 in., 1889, 85 gns.; E. De Blaas, *Flirtation*, on panel, 43 in. by 32 in., 1896, 160 gns.; A. A. Lesrel, *The Game of Chess*, on panel, 22 in. by 18 in., 1895, 110 gns.; A. Piot, *A Fair Student*, 31 in. circular, 85 gns.; C. Burton Barber, *A Special Pleader*, 37 in. by 49 in., 1893, 190 gns.; Vicat Cole, *Harvest Time*, 25 in. by 39 in., 1890, 270 gns.; E. Crofts, *Charles II. at Whitelands after the Battle of Worcester*, 53 in. by 38 in., exhibited at the Royal Academy, 1898, 200 gns.; Peter Graham, *Highland Cattle by the Edge of a Loch*, 19 in. by 29 in., 1881, 210 gns.; and B. W. Leader, *A Sunny Autumn Evening on the Llugwy, North Wales*, 25 in. by 39 in., 132 gns. The few important pictures among the miscellaneous properties included: D. Roberts, *The Temple of Dendera, Upper Egypt*, 47 in. by 84 in., 1844, 85 gns.; Sir E. Burne-Jones, *The Knights in the Briar Rose*, 41 in. by 71 in., an early design, painted in 1869, 70 gns.; and J. Pettie, *Charles Surface selling his Ancestors* ("*School for Scandal*"), 17 in. by 23 in., 165 gns. The sale on the following Monday included a Turner drawing, *Falmouth Harbour*, 6 in. by 9 in., painted *circa* 1812-14, and engraved by W. B. Cooke in *Southern Coast*, 1816, 190 gns.

The collection of the late Mr. I. B. Coaks, of Fern Hall, Thorpe Hamlet, Norwich, dispersed by Messrs. Spelman, of Norwich, on March 9th, almost exclusively consisted of works of the Norwich school or by artists of Norwich birth. There were three drawings by Fred Sandys, *Night and Morning*, a pair of heads, 60 gns.; *The Proud Maisie*, 25 gns.; and *Vivian*, 21 gns. The best of the pictures included James Stark, *Woody Landscape*, with figures and cattle in the foreground, 17 in. by 25 in., 300 gns.; and George Vincent, the fine landscape known as *The Travelling Tinker*, with cattle, donkey and figures crossing a stream, 40 in. by 49 in., 510 gns.

The chief picture sale of the month was the town collection of Sir Walter Gilbey, removed from Cambridge House, Regent's Park. This collection, which was sold on March 12th, 14th and 15th, and included nearly two days' sale of engravings, produced a total of £11,068.

The nature of the collection was almost exclusively of a sporting character, and, as such, being probably unrivalled in the annals of English picture sales. It goes without saying that there were no sensational prices, for the demand for pictures of this class is extremely limited, many collectors—chiefly country gentlemen—being quite satisfied with engravings of sporting subjects. There was an extraordinary series of drawings by F. Tayler, and all these sold at comparatively high prices, the principal being: *A Hawking Party*, 21 in. by 29 in., 100 gns.—this realised 140 gns. at the L. B. Harris sale in 1895; *The Gamekeeper's Daughter*, 29 in. by 20 in., 1872, exhibited at the Paris Universal Exhibition, 1878, 72 gns.; *Coupling Hounds*, 35 in. by 28 in., exhibited at the Guildhall in 1896 and at the Franco-British Exhibition, 1908, 58 gns.; and *Woodland Hunting*, 20 in. by 24 in., 1875, exhibited at Paris, 1878, at Manchester, 1887, and at Leeds, 1889, 46 gns. Among the pictures were: J. L. Agasse, *Lord Rivers Coursing*, on horseback, accompanied by two friends, a farmer's boy, and two greyhounds, 35 in. by 27 in., exhibited at the Royal Academy, 1819, 190 gns.; J. Barenger, *Lord Derby's Foxhounds*, 24 in. by 29 in., 1809, 105 gns.; three pictures, the joint work of G. Barret, S. Gilpin, and P. Reinagle, were painted for Colonel Thornton, who took the artists with him to the Highlands; the pictures are mentioned in Col. Thornton's *Sporting Tour through the Northern part of England and the great part of the Highlands of Scotland*, 1804; they each measure 44 in. by 63 in., and came from the collection of Colonel Thornton Wodehouse, 1890; the titles of the pictures are *The Display at the Return at Dulnon Camp*, *The going out from Thornton Castle, near Aviemore, in the Highlands*, and *The Deer Shooters, with a distant view of Dulnon Camp*, the prices respectively being 45 gns., 27 gns., and 34 gns. The highest price paid for the four examples of Sawrey Gilpin was for a portrait of the *Rev. John Parkhurst, of Catesby Abbey, Northamptonshire*, in hunting costume, riding on a white horse, 49 in. by 64 in., exhibited at the Grosvenor Gallery "Sports" Exhibition, 1890, 46 gns.; J. F. Herring, *Fox-Hunting: Hounds in Full Cry*, 13 in. by 31 in., 1834, 270 gns.; Ben Marshall, *Portrait of a Grey Horse*, a favourite hunter of Mr. Barrington Price, with a groom, in the park of Beckett House, Schrivenham, 39 in. by 49 in., 1804, 90 gns.; J. Pollard, *Mail Coaches for the North leaving "The Angel" at Islington*, 40 in. by 57 in., 1837, 145 gns.; J. N. Sartorius, *The Death of the Fox*, 37 in. by 47 in., 220 gns.; two by W. Shayer, sen., *Returning from Market*, 27 in. by 35 in., 190 gns.; and *The Ploughman's Dinner-Hour*, 29 in. by 24 in., 140 gns.; Gilbert Stuart, *Portrait of Benjamin West, P.R.A.*, in green coat and yellow vest, holding a paper in his right hand, 35 in. by 27 in., 80 gns.; and J. Ward, *The Red Lion, Paddington*, as it was in 1790, 17 in. by 23 in., 68 gns. On the Monday a long series of drawings by C. Cooper Henderson came up for sale, and all these realised comparatively high prices, but only one reached three figures—*Returning from the Fight*, 8 in. by 15 in., 168 gns. At the Farming Woods sale, held by Messrs. Knight, Frank & Rutley on March 15th, a picture by F. Docharty, *Highland Landscape*, with cattle in the foreground, 35 in. by 59 in., 1868, realised 250 gns.

A portion of the stock of modern pictures and watercolour drawings of Messrs. T. Wallis & Son, of the French Gallery, Pall Mall, was sold by Messrs. Christie on March 19th, in consequence of the retirement of Mr. Thomas Wallis. The drawings included: two by Sam Bough, *Naworth Castle*, *Loading Timber*, 23 in. by 40 in., 1868, 180 gns.; and *The Woodcutters: Mid-day Rest*, 24 in. by 34 in., 1847, 85 gns.; and two by J. M. Swan, *Panthers Resting*, a pastel, 10 in. by 17 in., 68 gns.—this was purchased by the National Art Collections Fund and presented to the Nation; and *Ocelot and Fish*, pastel, 10 in. by 17 in., 71 gns. Pictures: J. B. C. Corot, *A Pond near Barbizon*, with a woman and two cows, 9 in. by 17 in., 250 gns.; several by K. Heffner, *Flooded Meadows*, 47 in. by 78 in., 155 gns.; and *Twilight*, 65 in. by 46 in., 78 gns.; Ch. Jacque, *On the Banks of the Marne*, with peasants and sheep, on panel, 12 in. by 17 in., 76 gns.; Arthur Hacker, *The Lullaby*, 57 in. by 46 in., 85 gns.; two by J. Linnell, sen., *The Flight into Egypt*, 39 in. by 54 in., 1841, 115 gns.; and *Saint John the Baptist Preaching in the Wilderness*, 38 in. by 53 in., 1828-33, 92 gns.; and Sir E. Landseer, *A Dead Deer*, 29 in. by 24 in., 85 gns. The remaining works of the late William Callow, R.W.S., and other properties came up for sale on March 21st, but do not call for detailed notice.



THE sale of a number of books from the libraries of Sir Arthur Bateman Scott and Lady Scott, held by Messrs. Christie, Manson & Woods on February 23rd, was incidentally referred to in the last article. Not many book-sales are held at Christie's, but the few libraries which find their way to the King Street Rooms are invariably much above the average, and as surely realise large amounts. The Scott sale was no exception to the rule, and though the prices at which these books—handsomely bound for the most part—changed hands were in no sense sensational, they were considerably above the average. A copy of the *Heures à lusage de Rôme*, printed in Gothic Letter "pour Simon Vostre," 1489, 8vo, realised £47; the same work having the imprint "Paris, Guil Anabat," and the Almanack covering the period 1500-20, £35; and a third copy with the Almanack, 1488 to 1508, "Paris, P. Pigouchet pour Simon Vostre," £36. The first-named was slightly wormed, but all three copies were, on the whole, thoroughly sound and good. *The Heptameron* of Marguerite de Navarre, 3 vols., 8vo, 1792, made £14 (mor. g.e.); Ralfe's *Naval Chronology*, 3 vols., 8vo, 1820, £20 10s. (mor. ex.); Voltaire's *Romans et Contes*, 3 vols., 8vo, 1778, £14 (French cf. ex.); Ackermann's *History of the University of Oxford*, 2 vols., 4to, 1814, £15 10s. (russ. ex.); the same publisher's *University of Cambridge*, 2 vols., 4to, 1815, £17 (russ. ex.); and his *History of the Public Schools*, 1816, 4to, £26 10s. (russ. ex.). Heideloff's *Gallery of Fashion*, vols. 1 to 6, in 3 vols., 4to, sold for £56 (russ.); Dugdale's *Antiquities of Warwickshire*, 2 vols., 1730, folio, for £25 (cf., several orig. drawings inserted); and Williamson's *Oriental Field Sports*, 1807, oblong folio, for £12 10s. (hf. mor. ex.).

On February 24th Messrs. Hodgson sold for £17 5s. a copy of the *Poetical Works of the late Thomas Little, Esq.* (*i.e.*, Thomas Moore), containing a poem of twelve lines on the fly-leaf in the handwriting of Byron. It commenced—

> "Ah ! memory ! torture me no more,
> The present's all o'ercast,"

and though in the style of Byron, was not by him, so that the book was shorn of much of its interest. The Britwell Court Library, sold at Sotheby's on the 24th and 25th of February, consisted of a very large number of Tracts, Plays, Poems, etc., made up for the most part into parcels of a dozen or more separate works. These are not noticeable from our point of view, and only the following exceptional books need be mentioned here:—*The Thre Bookes of Tullyes Offices*, Wynkyn de Worde, 1534, 8vo, £12 5s. (old hf. cf., stained and wormed); Dryden's *Of Dramatick Poesie*, 1668, 4to, £12 (cf.); Marmyon's *Holland's Leaguer*, 1632, *A Fine Companion*, 1633, and *The Antiquary*, 1641, all first editions in 1 vols., 4to, £15 5s. (hf. cf.); Milton's *Areopagitica*, 1st ed., 1644, 4to, £63 (uncut and the greater part unopened); John Gay's *Wine, a Poem*, 1708, folio, £19 5s. (unbd.); the same author's *An Epistle to Her Grace, Henrietta, Dutchess of Marlborough*, 1722, folio, £31 10s. (unbd.); *Pallas Armata, The Gentleman's Armorie*, 1639, 8vo, £12 (old cf.); Nicolas Udall's *Floures for Latine spekyng*, 1538, 8vo, £18 10s. (orig. cf.); an anonymous Comedy, entitled *The Two Merry Milke-Maids*, 1620, 4to, £14 10s. (hf. cf., defective); Waller's *To the King, upon His Majesties Happy Return*, 1660, folio, £13 (sewn); and the same author's *A Poem on St. James's Park*, 1661, folio, £11 (unbd., stained). Messrs. Puttick & Simpson's sale of February 24th and 25th, the last held during that month, included the exceedingly scarce *An Address to the Irish People*, by Shelley, published in 1812 at the very unusual price of 5d. This pamphlet of 22 pages is printed with worn-out type on paper of the worst quality, and presents a very miserable appearance. As if in compensation, however, it is very seldom met with, and that this copy should have realised £75 is eloquent testimony to the demand there is for it.

The remaining portion of the library of the late Earl of Sheffield, sold at Sotheby's on March 1st and following day, was catalogued in 603 lots, the sum total realised being £991. The first portion, sold on November 4th and 5th, 1907, was catalogued in 376 lots, and produced £3,223, so that the more valuable works may be taken, *primâ facie*, to have been sold first. That indeed was the case, for the only books of any real interest at this second sale were a very few with which the name of the historian, Edward Gibbon, was closely connected. Gibbon died in 1794 at the house of the then Earl of Sheffield, and these books seem to have been presented by the author to his patron and friend. They comprised a copy of the first edition (vol. i., the 3rd ed.) of the *Decline and Fall*, 6 vols., 4to, 1777-88, with inscription "As a memorial of friendship and esteem the six volumes of this History are presented to the Right Honourable John Lord Sheffield by the author, E. Gibbon," £60 (mor. ex.); *Gibbon's Miscellaneous Works*, by John Lord Sheffield, with MS. notes and corrections, 1796, 4to, £12 (cf.); and *Gibbon's Pocket Diary* for the year 1776, with numerous entries in his Autograph, £38.

On March 9th Messrs. Knight, Frank & Rutley, who have recently handled some very large properties, sold a number of sporting books, the property of Sir Walter Gilbey. The sale, which took place at Sir Walter's late residence, Cambridge House, Regent's Park, was of a general character, all kinds of household effects, whether for use or ornament, being included, and among them were the books we have mentioned, some of which realised high prices. *The Sporting Magazine*, from its commencement in 1792 to 1870, together 156 vols., sold for £378, not a record price, by the way, as £500 was obtained in July last year for a similar set possessing some exceptional features, not the least being that the whole of the volumes were entirely uncut. *The New Sporting Magazine*, 1831-46, complete in 30 vols., realised £194 5s.; *The Repository of Arts*, 40 vols., 8vo, 1809-28, £48 6s.; *The Sporting Review*, 1839-46, 15 vols., 8vo, a complete set from the commencement to its close, when it merged into the *Sporting Magazine*, £44 2s.; and *The Annals of Sporting and Fancy Gazette*, complete in 13 vols., 8vo, 1822-28, £73 10s. To obtain an absolutely complete set of this monthly periodical is difficult, as the number for June, 1828 (No. 78, comprising pages 351-418 of vol. 13), is nearly always missing, the same remark being also applicable to two extra plates, entitled "Hunting" and "Mare by Sore Heels," generally conspicuous by their absence. All the above-named books were excellently bound, mostly uncut, and, generally speaking, in the pink of condition, an expression which, though not strictly bibliographical, will perhaps be permitted to pass under the circumstances.

The collection of Bibles and Service Books, mostly in English, formed by the late Dr. George S. Watson, of Tunbridge Wells, realised but £413, by far the highest individual amount obtained being, curiously enough, for a work of an entirely different character, viz., Nattes's *Versailles, Paris, and St. Denis*, a series of forty coloured aquatints by Hill from drawings made on the spot, and published at London by W. Miller, without date (but 1805-9), folio. This realised £45 (hf. bd.), a great advance on the guinea at which it was issued. The Bibles and Service Books sold, for the most part, for small sums, the reason being that they were almost all imperfect. Thus *Coverdale's Bible* of 1535, the first ever printed in English, was hopelessly incomplete, and sold for no more than £16. No perfect copy is known of this book, and it is very difficult indeed to meet with one even approximately perfect. That belonging to the late Lord Amherst wanted the title and map, and had several leaves in facsimile, yet it realised £385, so it is obvious that not much can be got for £16. Speaking generally, there is no satisfaction in collecting imperfect books, however rare they may be, for the amateur seldom has the opportunity of perfecting them. Even though he should succeed in acquiring several imperfect copies of the same book, his attempt to make one complete copy from the series is generally doomed to failure, for one book may be shorter than another, while the imperfections are peculiarly liable to overlap. What, for example, could be made of Dr. Watson's copy of the second edition of *The Great Bible* printed by Grafton in 1540! This realised the second highest price in the sale, namely £25 10s. All the preliminary leaves were in facsimile as well as the titles and the last leaf, there being also numerous defects. The work was, on the other hand, "uncut"; and to meet with another uncut copy, which, although imperfect, happened to have the missing leaves enumerated, would be an accident of an accident.

Messrs. Puttick & Simpson's sale of March 9th and 10th contained an excellent example of fore-edge painting, which realised £16 10s. This was a copy of Baskerville's edition of *The Carmina of Horace*, 1762, 8vo, painted on the sides with a scene from the "Marriage of Cupid and Psyche," and on the fore-edge with a view under the gilding of Mountstuart. Edwards, of Halifax, was the great master in this style of decoration, and no modern artist has been able to accomplish quite the same thing, or if he has, the collectors do not think so, for even merit too often needs the touch of time to make it acceptable in their eyes. Leaving Messrs. Puttick & Simpson's sale, we come to one held at Wellington Street on March 10th and 11th. This comprised a portion of the library of the late Mr. T. H. Longfield, of the Museum of Science and Art, Dublin, a number of books belonging to Mr. Charles Butters, and some other properties, the whole being catalogued in 721 lots, yielding £863, the following individual prices being the most noticeable:—*Schema aller uniform der K. K. Kriegsvölkern*, containing 135 coloured plates of military costume, 1785, 8vo, £22 10s. (orig. bds.); *Lichtenberger's Prognosticatio*, 1488, folio, £15 10s. (old cf., 4 leaves in fac.); Milton's *Paradise Regained*, printed at the Doves Press on vellum, 1905, sm. 4to, £7 15s. (vell. wrapper); Fox & Burnyeat's *A New England Firebrand Quenched*, 1678, 4to, £7 10s. (old cf.); Sowerby's *English Botany*, 11 vols., 1863-72, 8vo, £10 10s. (hf. cf.); Hewitson's *Illustrations of New Species of Exotic Butterflies*, 5 vols., 1851-76, 4to, £9 15s. (hf. cf.); Migeon's *L'Exposition Rétrospective de l'Art Décoratif Français*, 10 parts in 2 portfolios, Paris, n.d., £12 10s. (mor.); Habington's *Castara*, 1640, 8vo, £5 7s. 6d. (mor. g.e.); *Bacon's Essaies*, 1613, 8vo, £12 10s. (hf. cf., one leaf torn); and a number of *Maps relating to North America*, published by Jefferys between 1756 and 1759, £22 10s. (in one vol., hf. cf.).

Some very notable books were sold by Messrs. Hodgson on March 16th and two following days, among them being a clean and perfect copy of Hennepin's *New Discovery of a Vast Country in America*, 1698, 8vo. This realised £16 (cf.), while £32 was obtained for Captain John Smith's *Generall Historie of Virginia*, 1627, folio (orig. sheep, but wanting engraved title, the map of New England, and the portraits of the Duchess of Richmond and Matoaka). This edition of 1627 is merely that of 1626 with a new title-page, and is inferior to it in point of technic. Among other noticeable books disposed of at this sale were *Killigrew's Comedies and Tragedies*, 1st ed., 1664, folio, with a very fine impression of the portrait of the author with his dog, by Faithorne, £29 (contemp. cf.); Richard Beacon's *Solon: His Follie*, 1594, sm. 4to, £5 (vell.); an exceptional copy of Fitzgerald's *Rubáiyát of Omar Khayyám*, reprinted at Madras in 1862 from the London edition, with inscription in the handwriting of Dr. Whitley Stokes, the editor, £16 (orig. pink cl.); the first collected edition, on Japanese vellum, of *Oscar Wilde's Works*, 13 vols., 1908, £14 (vell. ex.); and Donovan's *Natural History of the Insects of New Holland*, 1805, 4to, £10 (hf. mor.). The 945 lots in the catalogue realised rather more than £1,100.

One of the most important sales held for some time took place at Sotheby's on March 21st to 23rd, and on this occasion as much as £5,318 was obtained for 662 lots, in which the miscellaneous collection was catalogued. A copy of the first edition of *The Rubáiyát* of Omar sold for £51 (orig. wrapper, one misprint corrected by Fitzgerald). Of this, the best known of Fitzgerald's works, 250 copies are said to have been printed, and of these, 200 were handed over to the publisher to do what he liked with. In other words, the original edition of the Quatrains was found unsaleable, and there is a tradition that for months copies were to be found in the fourpenny boxes placed outside the booksellers' doors in old Holywell Street. This was about 1860, and it was not until eight years afterwards that the slightest interest was manifested in Fitzgerald's classic translation by the appearance of a second edition. A third was published in 1872, a fourth in 1879, a fifth in 1889, and a sixth and seventh in 1890, since which date scores of editions, translations, and paraphrases, these last mere imitations for the most part, have seen the light, testifying in no uncertain degree to the wonderful popularity of a work which in its inception was most unaccountably neglected. The apotheosis of *The Rubáiyát* from the abysmal depth of its early neglect affords evidence, if any were needed, that merit cannot remain hidden for all time. It is also regarded by many who, like Fitzgerald, have cast their bread upon the waters, as a possible herald of its return after many days, even to them.

The sale which we are considering contained so much of interest that it is fruitless to attempt to deal with it as it deserves within the compass of a short article, a position which is very strongly accentuated when it is remembered that it is not always the highest priced book which demands the most attention. The catalogue was full of books which form pivots of many a strange romance, but they must of necessity be passed over in favour of others of greater weight from the particular point of view from which the book market is at present regarded. Among these is noticed Dickens's *Sketches by Boz*, both series, first editions and second series, second edition, with the two extra plates and an autograph letter of John Forster inserted, together 4 vols., 1836-7, 8vo, £25 (mor. ex.); Sir Richard Steele's *The Christian Hero*, 1st ed., 1701, 8vo, £8 (orig. cf.); Apperley's *Life of a Sportsman*, 1st ed., 1842, £15 15s. (cf. gt., four of the plates cut round and mounted, as usual); Nash's *Mansions of England*, the four series complete (wanted No. 19 of the first series), the 104 plates coloured and mounted like drawings, 1839-49, folio, £33; Ackermann's *History of the Colleges of Winchester, Eton, and Westminster, etc.*, 1816, 4to, £24 (orig. hf. russ.); *Beaumont & Fletcher's Comedies and Tragedies*, 1st ed., 1647, folio, £20 10s. (mor., some leaves mended); *Samuel Daniel's Works*, 1602, folio, £11 5s. (cf.); Lilford's *Figures of Birds*, 1st ed., 7 vols., 1885-97, 8vo, £45 (hf. mor.); Daniell's *Voyage Round Great Britain*, 8 vols. in 4, 1814-25, 4to, £37 (hf. mor.); Nichols's *History of Leicestershire*, on large paper, 4 vols. in 8, 1795-1815, folio, £96 (orig. hf. cf.); *The Book of Common Prayer* of 1634, 8vo, imperfect, but having the signature "Carolus R" (Charles I.) on the title-page of the Psalms, £60 (old mor.); the Kelmscott Press edition of *Chaucer's Works*, 1896, folio, £68 (white stamped pigskin, signatures of William Morris, Burne-Jones, and others); the second issue of the first edition of the first part of *Don Quixote*, printed at Madrid in 1605, and the first edition of the second part of the same, Madrid 1615, together 2 vols., 4to, £250 (old vell. and old cf.); Watteau's *Figures de Différents Caractères*, engraved throughout with portrait of Watteau and 352 plates on 223 leaves, Paris, *c.* 1735-40, folio, £131 (old russ.); the *editio princeps of Homer*, printed at Florence in 1488, folio, £245 (mor.); the *Textus Magistri Sententiarum*, by Petrus Lombardus, 1527, 4to, Queen Catherine of Aragon's copy, bound by Berthelet, £55 (oak bds., leather, stamped with arms); William Lilly's *Anti Bossicon*, R. Pynson, 1521, the *Stultifere Naves*, Paris, 1500, and other scarce pieces in one volume, £125 (Cambridge binding by Garret Godfrey); Roger Williams's *Key into the Language of America*, 1643, 8vo, £94 (orig. cf.); *The New Testament in Welsh*, printed by Henry Denham in 1567, 4to, £180 (mor. ex.); John Eliot's *Indian Grammar Begun*, 1666, 4to, £200 (mor.); Blake's *Poetical Sketches*, original edition, 1783, £52 (old mor.): Lamb's *Tales from Shakespeare*, 1st edition, 2 vols., 1807, 8vo, £16 (orig. cf.); the rarest of the early issues of *Edward VIths first Prayer-Book*, printed by Grafton in June, 1549, £70 (orig. stamped cf.), and others of less value but equal in interest. It was at this sale that the old mahogany bureau belonging to Burns sold for the remarkable sum of £600. This was the desk used by the Poet at Ellisland and Dumfries, and it is probable that many of his finest lyrics—"Tam o' Shanter," "Thou Ling'ring Star," and "Auld Lang Syne" among the number—were written upon it.

Miscellaneous

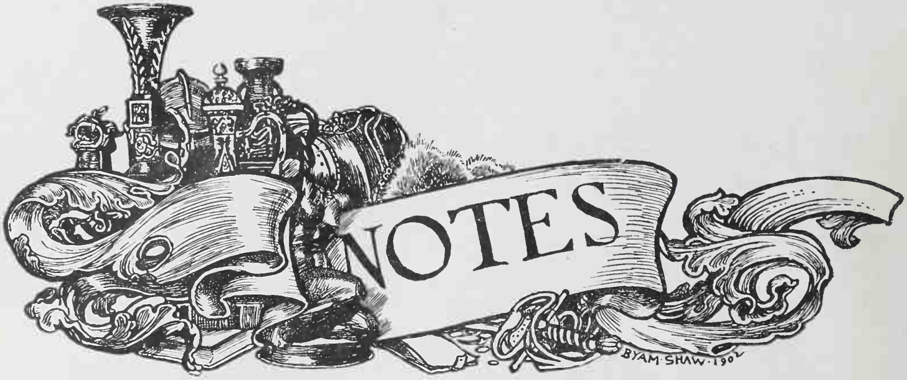
VERY few notable items were sold in the London salerooms during March, only one sale of porcelain, furniture, and objects of art calling for mention. This consisted of the property of a nobleman, and was held at Christie's on the 18th. Early in the sale a Crown Derby dessert service painted with landscapes, consisting of sixty pieces, made £215 5s., this being followed by a Copenhagen dinner and dessert service and two vases, which went for £315. Some nice pieces of Chelsea were also sold: a pair of deep bowls, only 3¾ inches high, making £257 5s., whilst there must also be noted a Sèvres dinner and dessert service painted with flowers, which made £472 10s., the highest price in the sale.

At the sale of Lord Tweedmouth's silver at the same rooms on March 17th, one lot alone made the sale of sufficient importance to place it upon record. This lot consisted of a William and Mary two-pronged fork and a two-pronged fork of Queen Anne's reign, together weighing 2 oz. 18 dwts., which realised the notable sum of 620s. per oz. Mention must also be made of a Charles II. plain oval box and cover, 18 oz. 15 dwts., which made 260s. per oz.

Two lots sold at Christie's on the 3rd must be mentioned, a Commonwealth porringer and cover, 2 oz. 16 dwts., and another porringer of the same period, 8 oz. 17 dwts. The first made 275s. per oz., and the other 590s. per oz.

On the 9th a number of fine engravings were sold. *The Lock* and *The Cornfield*, by Lucas, after Constable, together made £131 5s.; and a set of ten plates by C. Wilkin, after J. Hoppner, of Ladies of Rank and Fashion, went for £168.

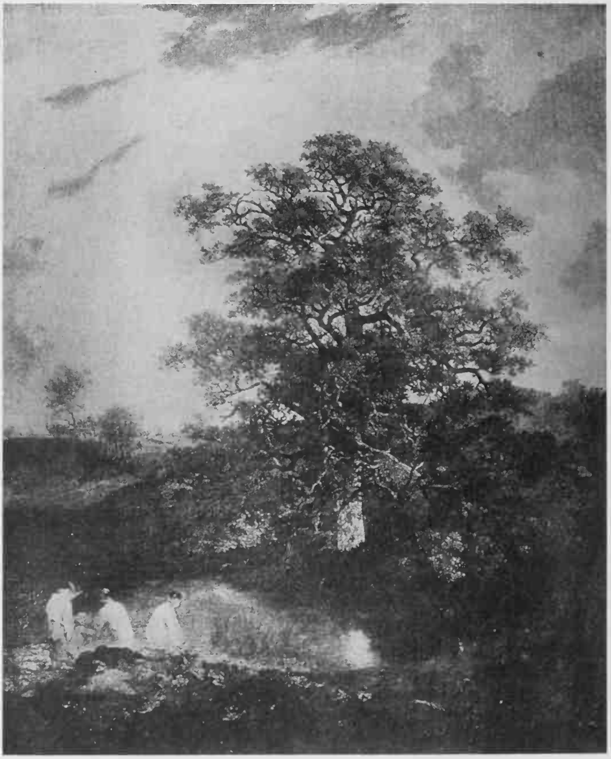
At the sale of the contents of Cambridge House, Regent's Park, by order of Sir Walter Gilbey, early in March, some high prices were realised: a pair of Adam carved mahogany classic urns, 290 gns.; a Louis XV. kingwood writing-table, £273; an Adam mahogany press, 145 gns.; a Louis XIV. kingwood commode, £126; ten Hepplewhite elbow chairs, £115; six Chippendale chairs, £100; a Sheraton upright pianoforte by William Southwell, said to be the first upright pianoforte made, 42 gns.; a pair of Chippendale stools, 80 gns.; six Hepplewhite camel-back chairs, 64 gns.; a Hepplewhite side cupboard, 90 gns.; an old flageolet and tabor organ in Sheraton case, by Clementi, 40 gns.; an old Dutch marqueterie cabinet, 85 gns.; twenty-three Old English dining-room chairs, by Thos. Hope, 116 gns.; a Chippendale china cabinet, 115 gns.; a Sheraton cabinet, 100 gns. Other notable prices realised include the well-known collection of seventy-eight Old English china heads of dogs, foxes, hares, etc., 360 gns.; a pair of Hochst painted china groups, "The Butcher" and "The Barber," 5 in. high, 365 gns.; a Crown Derby dessert service, 102 gns.; a pair of old Ludwigsburg china figures, 6 in. high, 100 gns.; a pair of coloured wax reliefs, George III. and Admiral Rodney, 20 gns.; a Copeland & Garrett china dessert service, 42 gns.; a pair of Sèvres vases, 50 gns.; and a pair of Bow china snuff-boxes, 55 gns.

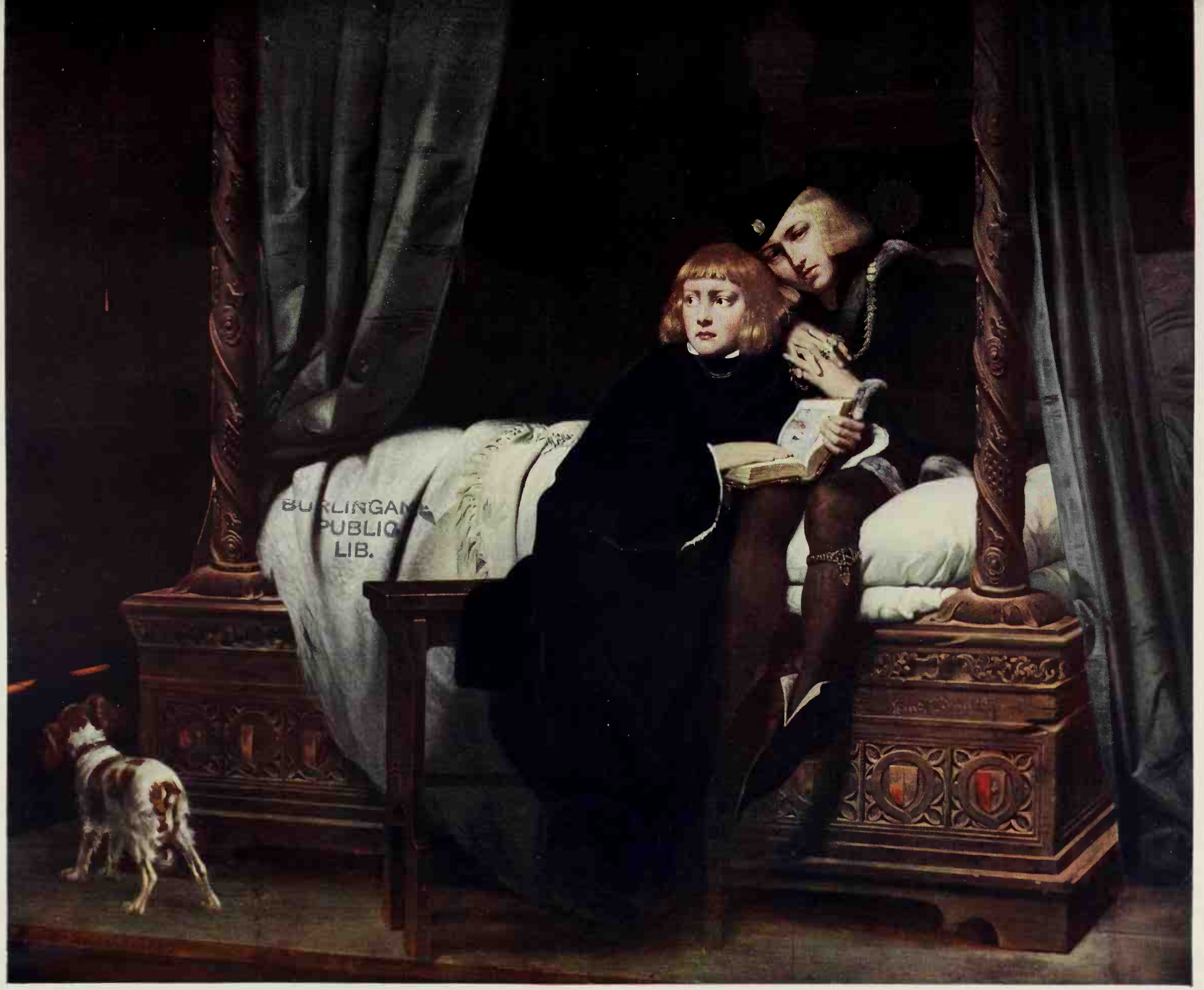


The National Gallery

Old Crome's excellent picture of the *Poringland Oak*, of which an illustration is here given, has lately been purchased by the National Gallery. It was last publicly shown at the Old Masters' Exhibition two years ago, but it had already been exhibited at Burlington House in 1875 and 1891 by its late owner, the Rev. C. J. Steward, who died at Ipswich a few months ago.

That gentleman bequeathed his meteorological observation books to the Royal Meteorological Society, his birds and coins to the Ipswich Museum, his Mozarabic Liturgy to Trinity College, Cambridge, and directed his trustees to have his painting of the *Poringland Oak* valued and then offered to the National Gallery for purchase at the sum placed upon it by the valuers. A stipulation was made, however, that if the picture was not accepted within three calendar months it was to be sold by public auction or private contract. The canvas, which was painted about 1818, measures 49 in. by 39 in. The oak tree occupies the centre of the picture, in the foreground of which are some figures bathing. John Crome, who was born in the King and the Miller alehouse, Norwich, in December, 1768 (and not exactly a year later, as the earliest chroniclers related), had a very eventful career. As a boy he was employed by Dr. Rigby as errand-boy, but on his rounds was in the habit of changing the labels on the bottles of medicine, which were often broken. He seems to have been punished for these delinquencies by receiving "scoldings, thumps, and kicks." None of these had any effect, and, when less than fifteen years of age, he was apprenticed to a local coach, house, and sign painter; the indenture of apprenticeship was sold at Christie's on March 30th,


OLD CROME'S "PORINGLAND OAK" IN NATIONAL GALLERY



THE YOUNG PRINCES IN THE TOWER

BY PAUL DELAROCHE

In the Louvre

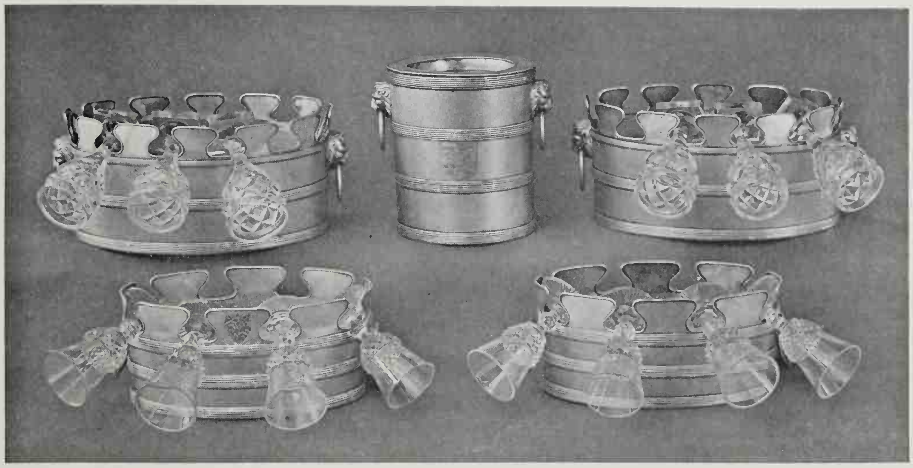
BURLINGAME PUBLIC LIB.

1908, for £33 12s., and is believed to be now in a private collection in Norfolk. The youthful painter earned a few pence from time to time by "painting on sugar cakes for confectioners such simple symbols as hearts and pigs, cupids, arrows, and gridirons." This practical joker in time became the friend and then the brother-in-law of Robert Ladbrooke, the painter. They went into partnership, Ladbrooke painting portraits at 5s. each, and Crome indulging his taste for landscape, examples of which he managed to sell for 30s. to 40s. each. It is related that in his early days Crome was reduced to clipping the hair from the tail of his landlord's cat as his last resource for supplying himself with a brush, and on one occasion he used the ticking of his mother's bed "to supply his urgent need for canvas."

Thanks to the attention that his pictures have received in the past at the hands of Allan Cunningham, Dawson Turner, Mr. W. F. Dickes, and others, they are now valued highly by collectors, although several of his important works were knocked down for less than £10 in years gone by. "Crome perceived," said Allan Cunningham, "beauties hid from all eyes save the sharp-sighted ones which are in the head of genius. . . . All about him is sterling English; he had no foreign airs or put on graces; he studied and understood the woody scenery of his native land with the skill of a botanist and the eye of a poet."

Dawson Turner used more grandiloquent language, pointing out that "generations may pass away, fashions and habits and opinions may change, empires may rise and fall, but the love of truth is a principle that will never be rooted out of the heart of man; and by adhering to this the poor son of a Norwich weaver may safely be pronounced to have erected to himself a monument of genius more lasting than brass, more exalted than the regal structures of the Pyramids." We need not, however, drag in the Pyramids to emphasise our appreciation of this picture, which is unquestionably to be ranked as one of the most impressive and technically proficient examples of tree-painting that any public gallery can show. The authorities at Trafalgar Square are to be heartily congratulated on their most recent purchase.

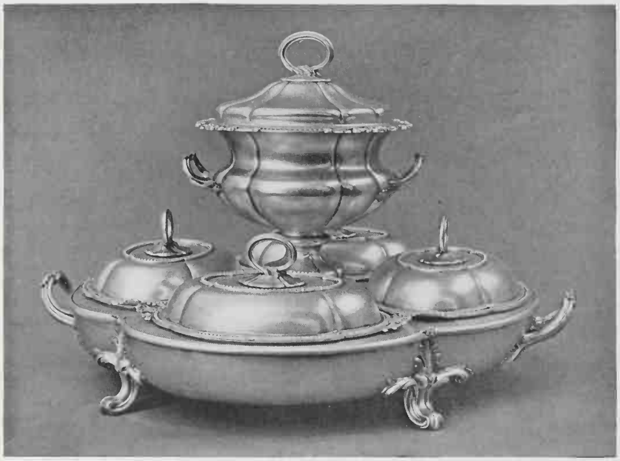
How many years will it be before the Louvre, which is so woefully poor in genuine English pictures, follows suit?—Maurice W. Brockwell.



SHEFFIELD PLATE OVAL MONTEITH PUNCH-BOWLS AND CIRCULAR ICE-PAIL

The Bethell Collection of Old Sheffield Plate

One of the finest collections of Old Sheffield Plate ever offered to the public was sold by Messrs. Knight, Frank & Rutley, of Conduit Street, on April 22nd. As is, of course, well known, the manufacture of Sheffield plate — that is, of silver sheet laid on to copper by hand—only existed for the one hundred years between 1740 and 1840. About the latter date, the process of electrically depositing silver on copper was discovered, and by its superior cheapness completely destroyed the old form of art. Cheapness, however, brought in its train the not uncommon result of greatly inferior workmanship, design, and durability, and hence it is that, of late years, public attention has been once more directed to the purchase of the old plate,



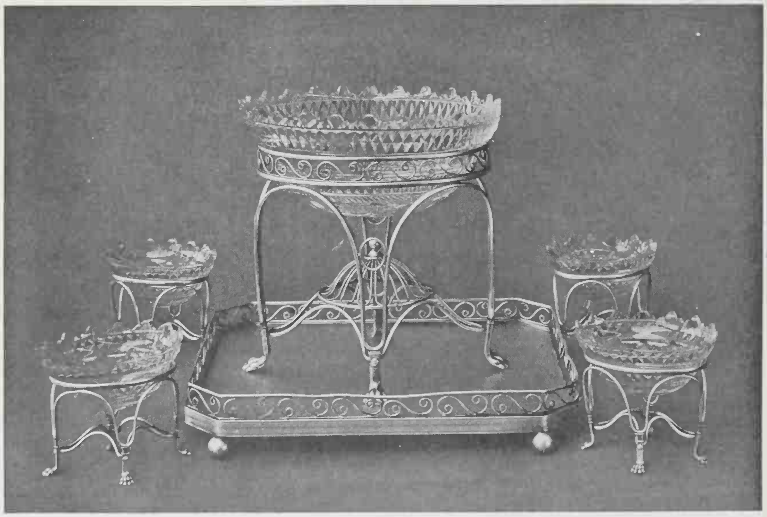
SHEFFIELD PLATE TWO-HANDLED SUPPER-TRAY

whenever it could be obtained. It is to be feared, however, that comparatively few people are able to detect, at all events before bringing the plate into use, the vast difference existing between the appearance of the old plate and the modern.

On comparing the catalogue of the Bethell collection with the accessible lists of the old Sheffield makers, it would seem that scarcely a single form of importance was missing from it. Certainly this was the case as regards the earlier and finer designs that were made prior to 1820, for the collection contained few, if any, examples of the deplorably florid productions that became fashionable about that date.

Turning to the collection itself, we noted as of extreme interest to collectors the presence of some remarkable old cheese-dishes, snuff-boxes, and coffee-pots, that might well have been made by Bolsover himself, the original discoverer of the secret of uniting silver and copper in plates, so evidently primitive are they.

Next, in point both of date and of workmanship, came pieces bearing the false silver marks, of which the collection contained several. These marks used to be stamped on old Sheffield, during one particular decade, for obvious and regrettable purposes. From this point of time onwards, to about 1810, the masters of the art seem to have attained their highest skill—and an extraordinary skill it was. Apart from the excellence of their design, when we consider that practically the only tools that the nature of the plate permitted them to use were a hammer and some equivalent of a punch, we may well be amazed at



SHEFFIELD PLATE CENTREPIECE

their technical skill. Bands, flutes, volutes, masks, geometrical patterns, garrya garlands, piercings, figure designs, chasings, embossings, indeed all known kinds of decoration, seem to have presented no insuperable obstacle to these wonderful workmen.

Of all and every kind of piece that seems to have been made about this period, the Bethell collection was especially rich. And not only so, but the formers of this collection appear to have been particularly careful to preserve no piece that was not in perfect condition—that is, in which the silver plate was not much worn. The very rare and remarkable supper-dish, for example, has evidently never been used since the day it was made, a hundred years ago. The equally rare Monteith punch-bowls, of which there are no less than four, are also in fine preservation, as is the beautiful circular bowl with applied plaques of figures after Flaxman design. Indeed, the great rarities contained in the collection are almost too numerous to specify in detail, and we do no more than record the existence therein of several pieces of old Sheffield, gilt; of two extraordinary butter-dishes; wirework baskets of beautiful shape; candelabra and candlesticks in endless forms; some remarkable arms; a rare supper-cruet; and some quaint egg-boilers, toast-racks, and kettles.

SHEFFIELD PLATE CANDELABRA AND CENTREPIECE

It is hardly too much to say that in all the hundreds of pieces in the collection there was not an indifferent piece, not one that is not in its original condition, and not more than two or three on which the accumulated tarnish of years has been so deeply engraved that they have had to be subjected to the action of acid to clean them. The collection was undoubtedly a magnificent one of its kind.

Irish Gun Money

When James II. arrived in Dublin from France in 1689, he raised the value of all English, as well as foreign, gold and silver. The guinea was to pass for £1 4s., the English shilling for 13d., and the small French pieces of three sous were to pass current for 3½d. He further resorted to the debasement of the coinage to raise supplies. Macaulay, in his *History of England*, says:—"He could, he conceived, at once extricate himself from his financial difficulties by the simple process of calling a farthing a shilling . . . in his view, the right of coining included the right of debasing the coin. Pots, pans, knockers of doors, pieces of ordnance, which had long been past use, were carried to the mint. In a short time lumps of base metal, nominally worth near a million sterling, intrinsically worth about a sixtieth of that sum, were in circulation. . . . A mortgage for a thousand pounds was cleared off by a bag of counters made out of old kettles. . . . Of all classes the tradesmen of Dublin, who were generally Protestants, were the greatest losers. At first, of course, they raised their demands; but the magistrates of the city took on themselves to meet this heretical machination by putting forth a tariff regulating prices. Anyone who belonged to the cast now dominant might walk into a shop, lay on the counter a bit of brass worth threepence, and carry away goods to the value of half-a-guinea. Legal redress was out of the question." Some who refused the base money were arrested and locked up in dark cells, and threatened with hanging in front of their own shops.

It is computed that over two millions of this money were coined. When King William came to Dublin

IRISH GUN MONEY (OBVERSE)

he found in the Mint the coins enumerated below. The restrictions he made are also shown :—

	£	s.	d.
17,272 Copper Crown Pieces, reduced to value 1d. each	72	1	0
126,503 Large Copper Half-crowns, reduced to value 1d. each	527	1	11
2,489 Small Copper Half-crowns, reduced to value ¾d. each	7	15	7
9,043 Large Copper Shillings, reduced to value ½d. each	18	16	9
4,757 Small Copper Shillings, reduced to value ¼d. each	4	19	1
6,000 Copper Sixpences, reduced to value ¼d. each	6	5	0
4,808 Pewer (*sic*) Half-crowns, reduced to value ¼d. each	5	0	0
	£641	19	4

Nominal value ... £21,883.

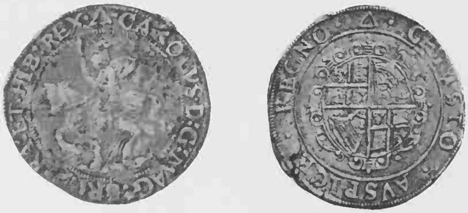
IRISH GUN MONEY (REVERSE)

If over two millions of this base money were coined in 1689, and under £22,000 was in the Mint when William came in 1690, the loss thrown upon the tradesmen must have been enormous.

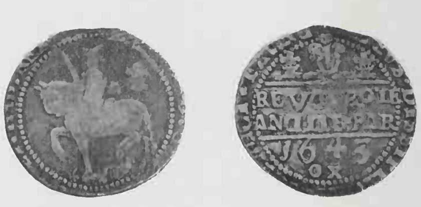
Clipping

In bygone days the "Clipping," or robbing each coin that passed through your hands of some of its value, was quite an art. Many people took a few filings from the coin ; this they sold to the silversmith and passed on the coin for its full face value. The illustration shows a half-crown of Charles I., the shape and size in which it left the mint, and the same coin after passing through the hands of the clippers. This work was not confined to the depraved classes, but was carried on in an extensive way by some who should have known better.

David Auty was tried for clipping in 1675 ; he was an adept at the art, and boasted that "he could clip as well as any man." His custom was to borrow £50 or £100 in silver (for which he would pay a small commission) ; from this he estimated he could extract three shillings' worth of silver from each pound. He was eventually murdered by his son-in-law and partner, Busby, who was executed and afterwards gibbeted. Ralph Thoresby, the antiquary, thus refers to the incident in his diary, May 17th, 1703 : "Along the banks of the Swale are the very pleasant gardens of Sir William



CLIPPED MONEY (OBVERSE AND REVERSE)



CLIPPED MONEY (OBVERSE AND REVERSE)

Robinson, lately Lord Mayor of York, but a few miles after, a more doleful object of Mr. Busby hanging in chains for the murder of his father-in-law, Daniel Auty."

Perhaps the most notorious sinner on record for this offence was the Rev. John Booth, vicar of Bothal, near Morpeth ; he was tried May, 1672. It was proved "that he did clip the king's coyne for lucre sake and sold it to one Ramsgill, of Newcastle, a goldsmith, and one Andrew Bell told him that he did carry a cloth bag from Bothwell to Newcastle of Mr. Booth's, with great lumps of silver melted in it, which thumpt him upon the back like boolder stones." Many witnesses supported the charge of clipping. Ralph Daglish said that he "built a fire-hearth for the rector in a corner near a window in a room over the gateway in Bothwell Castle." Booth had borrowed a pair of bellows from the village smith, and a person came forward who heard the smith say "he wondered what the parson did with his bellows, for they had a better blast than they had before." Ramsey, a Newcastle goldsmith, deposed that he bought of Booth "about 900 ounces of rund silver or bullion at twice," thus showing the large scale on which the operations had been carried on.

Booth at once fled the country, and seems to have behaved in a most atrocious manner. To one witness he offered £12 if she would swear that she had been induced to give false evidence. This assistant wrote to Sir Henry Goodricke, saying: "Now, by reason of my tender years, he has persuaded me to get out of the country till his troubles were over, for he told me that there was none knew of his acting save myself and a made in the house. But for her he would give her a dose —which young made was taken away with one Douty, a highwayman, by Booth's order, and brought to Knaseborough, where she dyed very strangely and suddenly."

I have no record of the value of silver at that date, but if we take it at five shillings per ounce—and it would probably not be less than that sum—the filings bought by Ramsgill would be worth £225.

Our Plates

THE portrait of Napoleon as First Consul is an enlarged and coloured reproduction of a pencil-portrait of Napoleon made from the life by the celebrated Italian artist, Guiseppe Longhi, and now in the Bodleian Library.

Apart from the artistic, the drawing is of great historical value. One of the most potent causes of Napoleon's rise to civil power was his personal appearance. Goethe compared him with the young Augustus, and in a society permeated by the ideas of David, the physical resemblance between the founder of the Roman Empire and the victor of Rivoli, who, like Augustus, had conquered Egypt, must have inclined many educated Frenchmen to acquiesce in a Corsican dictatorship. If Napoleon's face had been as coarse and plebeian as Murat's or Ney's, it is probable that he would have remained a Cromwell, but owing to his almost feminine beauty he could, if he chose, charm, as well as dazzle and terrify, the persons with whom he brought himself, or was brought, into contact.

Even in 1815, when he had grown corpulent and the abnormality of his life had left degrading traces on his physiognomy, he was able to talk over to his side so uncompromising a critic of the imperial system as the historian Sismondi, the panegyrist of city republics.

Longhi has sketched Napoleon, the man, at his apogee. The *coup d'état* of Brumaire and Marengo had inspired him with renewed confidence in his star, and he was still unaccustomed to excessive luxury and adulation. The individual was not yet merged in the institution.

The peculiar interest to be attached to the drawing is that Napoleon probably was unconscious that Longhi was sketching him. He was not posing—at all events, to the artist. That the feminine grace of the features is not due to Longhi's imagination is proved by the report of the surgeon, Henry, who inspected the corpse of the Emperor. Revolutionary France was tamed and Europe subjugated by a man with a body resembling a woman's.

The frontispiece of the present number, *Girl with Jay in a Cage*, we are enabled to give in colour through the kindness of the owner, the Duke of Rutland. It is an interesting and typical example of the work of the parson-painter, the Rev. W. M. Peters, R.A., who was rector of Knipton, a village near Belvoir, and who, after the death of the fourth Duke, acted as curator of the pictures at the castle. As an example of Peters's remarkable power as a colourist it takes high rank. The artist enjoys the distinction of being the only clergyman who ever became a full academician.

The portrait of Miss Haverfield, by Thomas Gainsborough, one of the finest works by this artist in the Wallace collection, belongs to the painter's best period, and is excellent proof that, with his facile brush, Gainsborough was equally successful when painting the portrait of a child as when executing one of a grand dame or nobleman of the period.

Paul Delaroche, the painter of *The Young Princes in the Tower*, which we reproduce in this number, is amongst the greatest historical painters of the last century, his *Death of Queen Elizabeth* in the Louvre and the *Capture of the Trocadero*, both painted in 1827, obtaining for him the Cross of the Legion of Honour.

Tapestries of Spanish manufacture are comparatively rare in England. There are several specimens at Sandringham which formed a present from the Spanish Court, and some years ago others appeared in a London auction room, while one or two country houses possess a specimen. Two very fine *portières* of Spanish workmanship have lately been acquired in Spain by Messrs. Lenygon, 31, Old Burlington Street, and these afford a fair idea of the fine texture, good colour, and technical excellence of the Spanish school of tapestry weaving.

The first represents a dance in the open air by four figures, two being in the foreground, with trees, a distant view of the sea, and landscape, probably expressive of "summer." The companion panel is "spring"—four graceful figures gathering flowers and flower-bedecked, in a landscape where figure a temple and distant mountain. The tapestries have similar borders composed of birds, flowers, fruit, and ornamental features, disposed on a yellow ground, a little silver thread being used in the weaving. The selvage is blue, upon which are the marks J.E. and the imperial double-headed eagle as associated with the arms of Spain.

The craft of tapestry weaving made an early appearance in the Peninsula, there being a corporation of Catalan tapissiers in the late fourteenth century, but the kind of work they executed has not been ascertained. We know there were two weavers living in Navarre in 1411 named Lucian Bartholomew and Juan Noyon, who may have been Spaniards, and others existed in Barcelona, such as Pere Sagarra, who is mentioned in documents of the years 1459 and 1462. There appears to have been plenty of tapestries in Spain thus early. They were known as "panos de ras," from the word "arras," in the fourteenth century, as inventories show. The Duke of Burgundy presented a hanging representing St. Anthony to the King of Aragon in 1397, and this probably formed one of the splendid series displayed in the royal palace at Saragossa on the occasion of the coronation of King Martin the following year. It is not until the year 1578 that the first workshop of recognised importance was set up in Spain. The master-weaver was named Pedro Gutteriez, and his successor, Antonio Ceron, is mentioned in 1625 as being in charge of four looms. Another workshop, conducted by Flemish weavers, was set up at Pastrana, in New Castile, in the year 1624.

The great tapestry manufactory in Spain was inaugurated in 1720, when Philip V. invited Jacques Van der Goten and his four sons to begin low-loom weaving in the Casa del Abreviador, Madrid. On the father's death in 1724, the works were directed by one of the sons, François, under whose management were produced several notable pieces representing *Rustic Scenes* and *Hawking*. The establishment was augmented in 1729 by the arrival of Antoine Lenger, a Frenchman, who brought high looms with him; but he, apparently, did not find the situation to his mind, as his place was taken by Jacques Van der Goten the following year. Under the latter's direction the *Virgin of the Pearl*, by Raphael, was reproduced in weaving. The high-loom and low-loom methods do not seem to have worked successfully together, for after about a year of the combination the high looms were transferred to Seville and placed under the management of Andrea Procaccini, of Rome. To his ambition was due the reproduction of a celebrated set of tapestries, woven for the Emperor Charles V. by William Pannemaker, of Brussels. This was the *Conquest of Tunis*, and in addition Procaccini put a *History of Telemachus* on the looms. While these sets were in hand the manufactory was moved to Madrid in 1733, and there the series were completed. To Procaccini, also, is due a *History of Don Quixote*, which proved to be very popular, and was many times reproduced on the Madrid looms. Then came the period of cartoons based on Dutch pictures, notably those by Teniers, sometimes reproduced on a scale not much larger than the originals. The last Van der Goten died in 1786, and was succeeded by a nephew, Lieven Sluyck y Van der Goten, under whom the national character of the manufactory was developed by the reproduction of pictures by native artists. To this day the designs of Goya are used in the Madrid manufactory, in addition to cartoons of modern times. That establishment, known as the "Real Fábrica de Tapices y alfombras," is still very active under the directorship of Lividio Sluyck y Millinet, a direct descendant of the original founder of the works. There are five high looms, producing tapestries of very fine texture, many of which find homes in the royal palaces of Europe. From an early period in its history the manufactory has possessed a number of high looms for carpet-weaving. At present there are ten of these, and a great and increasing demand for Madrid carpets is apparent from the many commissions in hand from Spain, France, and South America. In addition, the manufactory comprises a number of frames for repairing tapestries and carpets. There is also a staff of expert dyers.

Exhibition of Spanish Ceramic Ware at Madrid

DEAR SIR,—On behalf of the Committee of Organisation, I desire to inform you that in the early days of May in this year there will be opened in Madrid an important and unique Exhibition of Spanish Ceramic Ware (*Arte Ceramica Española*). It will include the finest available specimens of Spanish pottery and porcelain from the earliest periods of the art in Spain.

His Excellency the Duke of Alba and Berwick has kindly granted for the Exhibition the use of the spacious galleries and salons of his town palace, and the exhibition has the enthusiastic co-operation of the leading Spanish connoisseurs and the highest patronage.

As an old reader and lover of THE CONNOISSEUR MAGAZINE, I should like to see a preliminary notice of this exhibition in its pages; and later on, if you are willing to publish, I shall be happy to send you a descriptive account, with photographs of the exhibits.

I thank you in anticipation, and am, yours faithfully,

CONDE DE LOS ALMENOS.

Books Received

Book Prices Current, Part II., 1910. (Elliot Stock.)

Old London before the Great Fire, 10s. 6d. net. (The London Drawing Office.)

Art and Life, by T. Sturge Moore, 5s. net. (Methuen & Co.)

Pattern Designing, by Archibald H. Christie, 6s. net. (Clarendon Press.)

Leonardo Da Vinci's Note-Books, by Edward McCurdy, M.A., 5s. net. (Duckworth & Co.)

Lombardic Architecture: its Origin, Development and Derivatives, Vols. I. and II., by G. T. Rivoira, 3 gns. net. (W. Heinemann.)

The Social Calendar, 1910, by Mrs. Hugh Adams and Edith A. Browne. (A. & C. Black.)

Bibliothèques et d'Ex-Libris, Nouvelle Série de, by Benjamin Linnig. (G. Van Oest & Co.)

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Painting of "St. Benedict Joseph Lavre."—A2,027 (Cardiff).—The best way to arrive at some more definite information concerning your picture is to have it examined by an expert. Pictures are inspected at our offices on alternate Wednesdays.

Picture of Christ.—A2,031 (Fordsburg).—From the photograph it is almost impossible to form a correct idea either of the age or provenance of your picture. It is as likely to be Spanish as Italian, and its age may be from 150 to 200 years. It appears, however, to possess very little artistic quality, and its value in the English market would be under £5—although, perhaps, it might fetch a larger sum in the Transvaal. As the holding of the chalice containing the particle used in the celebration of the Eucharist evidently symbolises the doctrine of transubstantiation, it is unlikely that the picture was ever prized by the Huguenots; it is more likely to have been brought out by a Catholic family.

Breeches Bible, 1608.—A2,040 (Alverstoke).—If your old Bible is perfect, it is worth about £1.

Autographs.—A2,042 (Birkenhead).—The value of an autograph letter depends very largely on its contents. In making a valuation transcriptions of the letters are necessary.

"Cries of London," after F. Wheatley, R.A.—A2,049 (Wells).—The set of *Cries of London* consists of thirteen prints. The value of your four depends upon whether they are original impressions or modern facsimile copies, which are very common. A complete set of the latter can usually be purchased for about 35s.; for the originals high prices, varying according to the quality and condition of the prints, are given.

Furniture.—A2,050 (Crickhowell).—An approximate valuation of your furniture could be given from photographs.

Seal Top Spoons.—A2,059 (Nottingham).—A seal top spoon of the period of Henry VIII. realised £28 at Christie's last December.

"Conway Castle," by Turner.—A2,065 (Anerley Park, S.E.).—Your painting of *Conway Castle* by Turner, authenticated by Ruskin, should command a ready interest at the present time. As you are doubtless aware, the works of this artist sold during the last two years have exceeded in price all previous records.

Knife Boxes.—A2,067 (Hastings).—Old-fashioned tall knife boxes such as you describe are worth about £3 3s. each.

Rosewood Furniture.—A2,072 (Stalbridge).—Rosewood furniture was in vogue in the early part of the nineteenth century. At the present time such furniture is not especially valuable. See reply to A1,547, and illustration in our February issue.

Copeland Tea Service.—A2,082 (Bideford).—Copeland was successor to Spode, and the service you mention, being comparatively modern, is not of special value. We should be pleased to value your picture if you would forward it for inspection.

Valuation of Collection.—A2,089 (Cricklewood).—We could arrange to send a valuer to inspect the collection you mention, and report as to its value.

FRENCH VASE SEE A2,342. PAGE 74

Picture by Rubens.—A2,091 (Hampton-on-Thames).—It is possible that your picture may be an engraver's copy, in which case the figures would be reversed.

Oil Painting by W. Anderson, 1804.—A2,099 (Swansea).—William Anderson, of Horsleydown, exhibited forty-five pictures, principally sea-pieces, at the Royal Academy, from 1787 to 1834, besides contributing to other exhibitions held in London during that period. We have no means of judging the value of your picture without seeing it.

Le Blond Prints.—A2,148 (Leek).—Most of these are worth only 1s. or so apiece.

Byron Letter.—A2,152 (Ffynnongroew).—Advertise your letter of Lord Byron in The Connoisseur Register.

Giovanni Assevere.—A2,163 (Hyeres, Var.).—We can find no record of a painter of this name.

Bow Ornaments.—A2,171 (Dorchester).—Our expert would be pleased to inspect your two ornaments, which, if of old Bow porcelain, should be of considerable value.

Sheffield Plate Basket, etc.—A2,182 (Torquay).—You mention that you are sending a few objects for valuation, and we shall be pleased to submit these to our experts at any time. Please mark the parcel with the reference number 2,182.

Coloured Lithographs.—A2,185 (Monmouth).—These are of little value. The other objects you mention must be inspected to be valued.

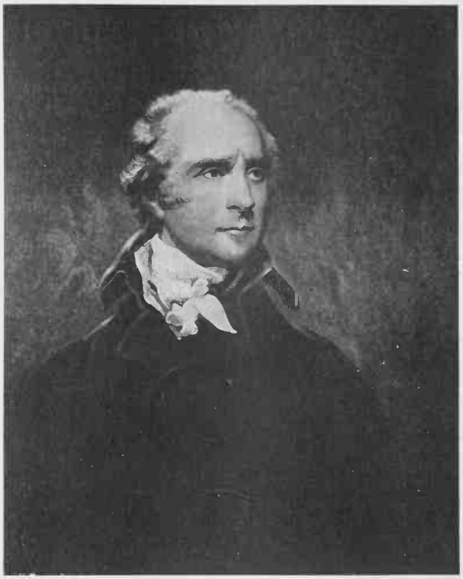
James Eyre.—A2,187 (Wimborne).—James Eyre, a landscape painter, was born at Derby in 1802. He received instruction from Creswick and De Wint. His death took place in 1829.

Spinet.—A2,212 (Tunbridge Wells).—There is little demand for old spinets, and they are usually bought to convert into writing tables and sideboards. Those by Clementi, however, being in request by some collectors, are of a little higher value.

Old Violin.—A2,219 (St. Anne's).—The labels inside your violin are such as we frequently meet with in the numerous modern copies of old instruments which are sent to us, and the fact that there are two in this particular instrument engenders a suspicion that it is not likely to be genuine. However, a definite opinion can only be given by handling the violin itself.

Pictures of Saints.—A2,222 (Wakefield).—The picture of the *Vision of St. Francis* is of the Spanish school of the seventeenth century, and, from the photograph, it would appear to be akin to the work of Valdez Leal, one of the founders of the Seville Academy in the seventeenth century, and an intimate friend of Murillo. On the supposition that the picture is in good condition, its market value is probably about £20. We do not recognise the subject of the second picture, which bears the name of Cagliari. We have no doubt, however, that the painting is not by that celebrated artist, but by a feebler and later hand. If it is in good condition, its value is not more than £10.

Masonic China and Glass.—A2,229 (Hull).—It is difficult to give any new information regarding your collection without inspection. As a rule, we believe the masonic designs were put on the objects at the original place of manufacture, and that the jugs and other articles were made in accordance with special orders from leading masons or from the lodges: we do not think they were ever made and placed on sale as a speculation. A large proportion of these jugs are of the second part of the eighteenth century, but the special masonic designs on pottery have continued down to the present time. The mugs you describe as Lowestoft are probably hard paste Oriental china, with masonic decorations applied in this country. The handles you mention were not made at Lowestoft, although the decoration may have been done there. The frog mug is probably of Sunderland manufacture. Undoubtedly your collection is a very interesting one, and furnishes a noteworthy example of the possibilities of specialisation in collecting.



PORTRAIT OF THE RT. HON. THOMAS GRENVILLE SEE A2,461

Westall's Illustrations of the Book of Common Prayer, 1813.—A2,249 (Margate).—The value of these plates does not exceed 10s.

George III. Crown.—A2,258 (Clapham Junction).—This coin has face value only.

Rosa Bonheur Engravings.—A2,262 (Sheffield).—The engravings you describe would not realise more than £3 apiece.

Bible, 1584.—A2,278 (Scarborough).—If your old Bible is complete, it is worth about £1 1s.

Green's "Memoirs of Her Royal Highness Princess Charlotte," 1818.—A2,290 (Chichester).—Your book is not worth more than a few shillings.

"Historia Naturalis et Experimentalis," by Francis Bacon, 1648.—A2,297 (Emsworth).—This is worth about 5s. The English edition of 1653 is more valuable.

Sale of "Vicar of Wakefield."—A2,300 (Torrington).—See reply to A2,152.

Wedgwood Black Teapot.—A2,303 (Stowmarket).—The teapot you describe is worth about £1 10s. The little figure on the lid is quite common, and has no connection with Suttee.

Brass Spoon.—A2,309 (Gosforth-on-Tyne).—Your brass spoon is of no value.

Worcester Jug. — A2,311 (Lower Edmonton). — It is necessary to have an actual description of your jug to form an idea of its value. You do not say whether it is decorated in painted colours, or in transfer.

Sheraton Sideboard.—A2,320 (Herne Bay).—If your sideboard is in good condition, it is worth from £15 to £18. Your griffin marked tea service is probably Rockingham, and a specimen should be sent for expert examination.

Louis XVI. Occasional Table.—A2,326 (Newport).—It is difficult to answer your enquiry, as the photograph does not convey any idea of the age of your table. If it is as old as supposed, it may be worth any sum from 50 to 100 guineas; but if it is a modern copy, its value is not more than 6 or 7 guineas. The chair which you describe as solid oak, judging by your sketch, is an English eighteenth-century piece, and is more probably of elm. Its value is about 25s.

Valuation of Picture Collection.—A2,339 (Brighton).—See reply to A2,089.

French Vases.—A2,342 (Carlisle). — Your vases, judging by photograph, are not of the right period to be valuable. They are of Sèvres or Paris make about forty or fifty years ago, and they appear to be finely painted. The pair should be worth for decorative purposes about £20 to £25.

Picture illustrating "The Lost Chord."—A2,346 (Penrith).—The subject would doubtless commend your picture to lovers of the song, and the best chance of attracting public interest would, perhaps, be the sale-room, as you say.

Minton Bowl.—A2,350 (Blandford).—The mark on your bowl is that of Minton of Stoke-on-Trent, and the bowl is probably sixty or seventy years old. Early Minton ware of good quality is now being collected, and in course of time will become more and more in demand. At present, the bowl in question is probably worth £2.

Date of Plate.—A2,351 (Hornsea).—We could advise you as to the date of your plate by inspection.

The Story of Genevieve.—A2,355 (Harlow).—Your prints are worth a very few shillings.

Wedgwood Ware.—A2,362 (Ballater).—Your Wedgwood ware is certainly valuable; but we cannot advise in detail without, at least, a definite description of each object.

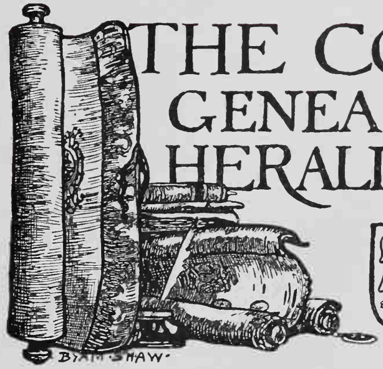
Signed Artist's Proof Engraving of Millais's "Eyes."—A2,364 (Tunstall).—The selling value of this print is about £2, and of the others you mention about £1 each.

Green Vase.—A2,373 (Dorking).—Your vase, with decoration and handles in imitation of Oriental, is of modern English make. We are unable to identify the mark. As a decorative object, it would realise about £1 or 25s.; but it has no collector's value.

"Finding of Moses," by J. McArdell, after Van Dyck.—A2,375 (Delgany).—Your print may be worth from 10s. to 30s., according to the impression and condition.

Engraved Portrait.—A2,461 (Stainz, near Graz).—Your photograph represents a portrait of the Rt. Honble. Thomas Grenville, the book collector, and First Lord of the Admiralty, b. 1755, d. 1846. There is a mezzotint engraving of it by William Say, after Hoppner.

Pictures. — A2,061, A2,064, A2,083, A2,084, A2,085, A2,087, A2,101, A2,106, A2,109, A2,115, A2,117, A2,126, A2,133, A2,137, A2,178, A2,179, A2,180, A2,196, A2,198, A2,202, A2,207, A2,220, A2,226, A2,352, and A2,357.—See reply to A2,027.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

SPECIAL NOTICE

READERS of **The Connoisseur Magazine** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents   Heraldic Department

PEDIGREE OF RIGBY, OF SUFFOLK.

Edward Rigby =
A prosperous London linen-draper, who purchased the Mistley estate from the last Earl of Oxford.

Edward Rigby, gent., of St. Paul's, Covent Garden. Died 1730 = Anne Perry. Died 1741.

Richard Rigby, esq., son and heir, Paymaster of the Forces, M.P. for Tavistock. Of Mistle Hall, Essex. Owner of lands in Halesworth. Died 8 Apl., 1788. An intimate acquaintance of Horace Walpole. It was from this Richard Rigby that Disraeli in *Coningsby* bestowed the name of Rigby on his ideal type of corrupt wire-puller and political parasite.

James Rigby

Martha Rigby Married Sept., 1750. = Lt.-Genl. Bernard Hale, Col. of the 20th Foot, Lieut.-Govr. of Chelsea Hospital. Died 13 March, 1798. Third son of Sir Bernard Hale, Chief Baron of the Exchequer in Ireland.

Lieut.-Col. Francis Hale Succeeded to the estates of his uncle, Richard Rigby. Took the name of Rigby by sign manual. = Frances, daughter of Sir Thomas Rumbold, Bart., Governor of Madras. Died 27 Sept., 1836, aged 73.

Frances Hale Rigby Married 1808. = Horace William Beckford, third Lord Rivers. Born 2 Dec., 1777.

George Pitt Rivers Pitt, Lord Rivers.

RIGBY.—A subscriber believes himself to be descended from James Rigby in the chart pedigree. Can any reader throw light on this?

BROOK.—The coat of arms used by you—Sable fretty argent on a chief or, three escallops of the field—belongs to a Thompson family. You must either have your coat traced out or obtain a new grant.

KIMBER.—The surname of Kimber or Kember is thought to have come from the occupation of a wool comber, or it may be a place name—Kimber in Cornwall.

SPURGEON.—This is a baptismal name—the son Sprigin. It is evidently an old and long forgotten Scandinavian personal name. To be found in Norfolk.

WHARTON.—Thomas Wharton, M.D., born 1614, was son of John Wharton, of Winstone. Doctor Wharton continued to practise in London during the great plague, and to whom King Charles II. granted, in consideration of his eminent services in attendance upon the sick of the foot guards, an honourable augmentation to his paternal coat of arms — a canton or.

SHOTTOWE. From the records of the Royal Naval Academy at Portsmouth we can answer your query as to the parentage of Coulston Shottowe. He is said to have been son of Thomas Shottowe, of Kings Langley, Hertfordshire, and aged fourteen when he entered the school on the 4th July, 1794.

HAYWARD.—Mr. Samuel Hayward, Clerk of the County Court of Stafford in Virginia, is shown by the following will to have been brother to Nicholas Hayward of London:—

The will of Abraham Cully of Stafford county in Virginia gentleman is on record at Somerset House. He bequeaths all his personal estates in Virginia in the house and custody of Mr. Samuel Hayward to James Hearse of Stafford County. James Hearse to be executor of the estate, except that in the Chamber of London which his brother John Cully of London gentleman is to have. Dated 31 May 1692. In the presence of John Wheatcroft, Robert Richards. 25 April 1694. Affidavit of Nicholas Hayward of St. Bartholomew Exchange, Notary Public, who diposes that he is well acquainted with the handwriting of James Hearse who is Deputy Clerk of the County Court of Stafford under Mr. Samuel Hayward who is this deponent's own brother. This deponent further says that he believes the above will to be attested by James Hearse and that he is informed by his brother that Abraham Cully dyed in Stafford County.

26 April 1694. A commission issued out of the P.C.C. to John Cully the brother to administer the estate.

James Hearse the executor renounces probate.

Registered 72 Box.

HILLS.—The parentage of Robert Hills, of Virginia, is furnished in the following will abstract:—Jane Hills of St. Laurance, Old Jurie, London, widdowe desires to be buried in Christ Church, London, in the grave of her late husband Master Thomas Hills. She releases her children and theire husbands all debts they owe her except £40 oweing by her sonne in law Edward Addams.

She bequeathes the legacies and annuities following out of the messuage called the Chequer scituate in Saint Martins le Grand London lately purchased of the Common-Weath—to her daughter Elizabeth Wallis £6 per ann, and her husband Richard Wallis not to meddle with it; to her sonne Samuell Hills £6 the year; to her sonne Robert Hills now being in Virginia £6 ye yeare; to her sonne William Hills £6 the year; to her daughter Jane wife of Edward Adams £6.

One third of her inheritance of the tenement in S Martins to her sonne Samuel, one third to sonne Robert, the other third to William Hills.

Children of her late daughters Mary Bartlett and Sarah Benson to have the reversion of the house if her sonne sell it.

To her children Samuel, Robert, William, Elizabeth, and Jane shares of leases from the Bridge House of two messuages near St. Nicholas Shambles one called the White Beare and the other the Blue Anchor.

She leaves to her grandchildren £100 between them, the shares of Mary the daughter of Samuel her sonne, the children of her late daughter Mary Bartlett, Elizabeth & Sarah children of her late daughter Mary Benson to be paid forthwith. The shares of the other children of Sarah Benson to be paid to the father Thomas Benson.

To her sonne Robert & his wife & to every child 20s. to be paid at the end of a year upon lawfull demand. To her cousin Mary wife of David Hore of Croydon 20s. To her servants Ellen Cooke 20s. and Mary Walter 30s. To her daughter Jane Adams a greene tabbie petticoat lined with gold lace. Rest of her apparrell to her daughter Elizabeth Wallis. To Henry Travers of West Smithfield London Scrivenor £5. To her cousin Sarah Quested widdow 20s.

Her household stuffe at London and Waddon to be devided between her children.

She appoints sonne in law Edward Adams and Jane his wife to be her executors and she entreetes Henrie Travers to be assistant to them.

Dated 10 March 1653 in the presence of Abraham Smith, Ralph Wood, Hen Travers, Scriv.

Proved before the Judges (P.C.C.) 14 June 1654 by the executors.

Registered 37 Alchin.

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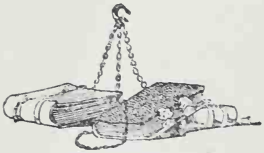
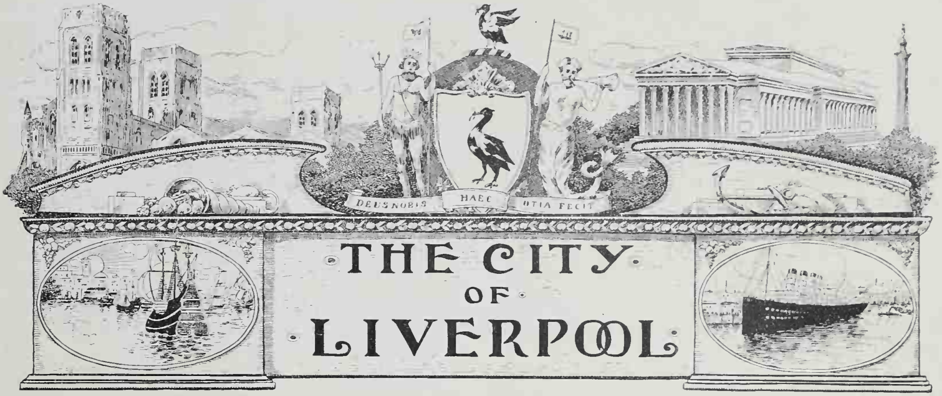
COLLESWORTHIE.—Roger Collesworthie, of Withecombe Rawley, Devon, died in 1585 intestate, and administration was granted by the Archdeaconry Court of Exeter.





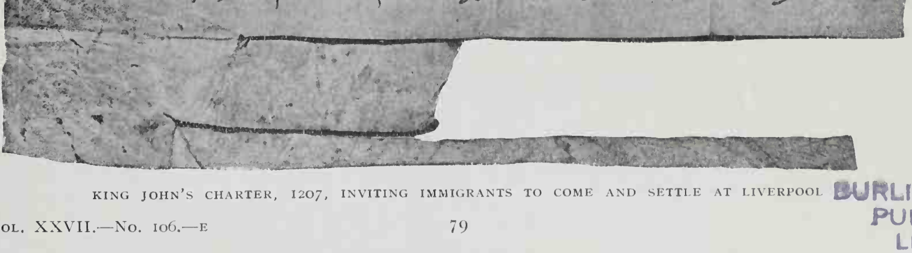
THE CITY OF LIVERPOOL

Part I.

Written and Illustrated by Leonard Willoughby

"JOHN, by the grace of God, King of England, Lord of Ireland, Duke of Normandy and Aquitaine, Count of Anjou, to all his faithful subjects who wish to have burgage-holdings at Liverpul that they shall enjoy within the township of Liverpul all the liberties and free customs which any free borough upon the sea hath within our land. Wherefore we command that ye come hither unmolested and under our protection to receive and dwell in your burgage-holdings. In witness whereof we send unto you these our letters patent. Witness Simon de Pateshill at Winchester, the twenty-eighth day of August, in the ninth year of our reign."

Such is the free translation of the quaint-looking document here reproduced. As will be observed, this small parchment, now yellow with age, was of great importance, for it was the letters patent of King John founding the town of Liverpool in 1207. The citizens of Liverpool, therefore, owe a great deal to this, the worst monarch who ever ruled over England, which should be remembered at least to his credit. It was King John who, doubtless for purposes of his own, transformed the insignificant hamlet on the Mersey into a thriving little borough. He further endowed it with what were then very substantial privileges. The wonderfully interesting history of Liverpool from that time onward is well worth reading, and perhaps *A History of Liverpool*, by Mr. Ramsey Muir, sets forth the early vicissitudes and subsequent growth of the town into a great city, in the most readable and reliable form. I cannot, of course, touch beyond the outermost fringe of this fascinating story, therefore I strongly commend Mr. Muir's work to the attention of all who would know more of the subject. There is but little doubt that John was bent on completing amongst other things the conquest of Ireland, begun in his father's reign, and for this purpose wished to use the men and supplies of his



KING JOHN'S CHARTER, 1207, INVITING IMMIGRANTS TO COME AND SETTLE AT LIVERPOOL

BURLINGAME PUBLIC LIB.

Rigby.—A subscriber believes himself to be descended from James Rigby in the chart pedigree. Can any reader throw light on this?

Brook.—The coat of arms used by you—Sable fretty argent on a chief or, three escallops of the field—belongs to a Thompson family. You must either have your coat traced out or obtain a new grant.

Kimber.—The surname of Kimber or Kember is thought to have come from the occupation of a wool comber, or it may be a place name—Kimber in Cornwall.

Spurgeon.—This is a baptismal name—the son Sprigin. It is evidently an old and long forgotten Scandinavian personal name. To be found in Norfolk.

Wharton.—Thomas Wharton, M.D., born 1614, was son of John Wharton, of Winstone. Doctor Wharton continued to practise in London during the great plague, and to whom King Charles II. granted, in consideration of his eminent services in attendance upon the sick of the foot guards, an honourable augmentation to his paternal coat of arms—a canton or.

Shottowe.—From the records of the Royal Naval Academy at Portsmouth we can answer your query as to the parentage of Coulston Shottowe. He is said to have been son of Thomas Shottowe, of Kings Langley, Hertfordshire, and aged fourteen when he entered the school on the 4th July, 1794.

Hayward.—Mr. Samuel Hayward, Clerk of the County Court of Stafford in Virginia, is shown by the following will to have been brother to Nicholas Hayward of London:—

The will of Abraham Cully of Stafford county in Virginia gentleman is on record at Somerset House. He bequeaths all his personal estates in Virginia in the house and custody of Mr. Samuel Hayward to James Hearse of Stafford County. James Hearse to be executor of the estate, except that in the Chamber of London which his brother John Cully of London gentleman is to have. Dated 31 May 1692. In the presence of John Wheatcroft, Robert Richards. 25 April 1694. Affidavit of Nicholas Hayward of St. Bartholomew Exchange, Notary Public, who diposes that he is well acquainted with the handwriting of James Hearse who is Deputy Clerk of the County Court of Stafford under Mr. Samuel Hayward who is this deponent's own brother. This deponent further says that he believes the above will to be attested by James Hearse and that he is informed by his brother that Abraham Cully dyed in Stafford County.

26 April 1694. A commission issued out of the P.C.C. to John Cully the brother to administer the estate.

James Hearse the executor renounces probate.

Registered 72 Box.

Hills.—The parentage of Robert Hills, of Virginia, is furnished in the following will abstract:—Jane Hills of St. Laurance, Old Jurie, London, widdowe desires to be buried in Christ Church, London, in the grave of her late husband Master Thomas Hills. She releases her children and theire husbands all debts they owe her except £40 oweing by her sonne in law Edward Addams.

She bequeathes the legacies and annuities following out of the messuage called the Chequer scituate in Saint Martins le Grand London lately purchased of the Common-Weath—to her daughter Elizabeth Wallis £6 per ann, and her husband Richard Wallis not to meddle with it; to her sonne Samuell Hills £6 the year; to her sonne Robert Hills now being in Virginia £6 ye yeare; to her sonne William Hills £6 the year; to her daughter Jane wife of Edward Adams £6.

One third of her inheritance of the tenement in S Martins to her sonne Samuel, one third to sonne Robert, the other third to William Hills.

Children of her late daughters Mary Bartlett and Sarah Benson to have the reversion of the house if her sonne sell it.

To her children Samuel, Robert, William, Elizabeth, and Jane shares of leases from the Bridge House of two messuages near St. Nicholas Shambles one called the White Beare and the other the Blue Anchor.

She leaves to her grandchildren £100 between them, the shares of Mary the daughter of Samuel her sonne, the children of her late daughter Mary Bartlett, Elizabeth & Sarah children of her late daughter Mary Benson, to be paid forthwith. The shares of the other children of Sarah Benson to be paid to the father Thomas Benson.

To her sonne Robert & his wife & to every child 20s. to be paid at the end of a year upon lawfull demand. To her cousin Mary wife of David Hore of Croydon 20s. To her servants Ellen Cooke 20s. and Mary Walter 30s. To her daughter Jane Adams a greene tabbie petticoat lined with gold lace. Rest of her apparrell to her daughter Elizabeth Wallis. To Henry Travers of West Smithfield London Scrivenor £5. To her cousin Sarah Quested widdow 20s.

Her household stuffe at London and Waddon to be devided between her children.

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DEUS NOBIS HAEC OTIA FECIT

THE CITY OF LIVERPOOL

Part I.

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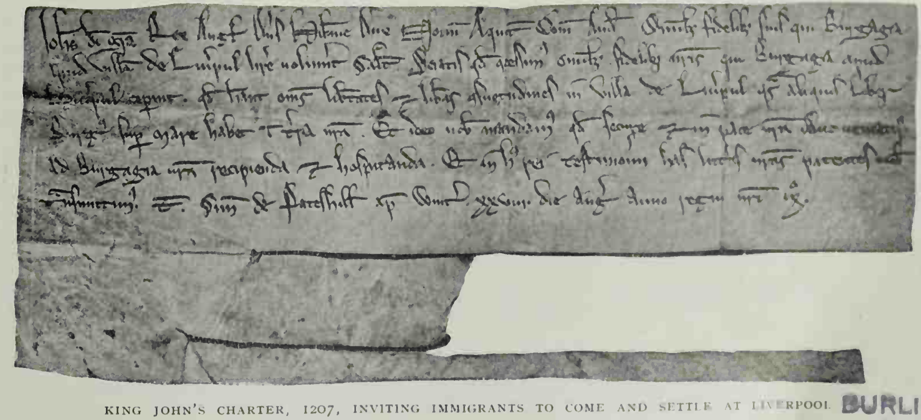
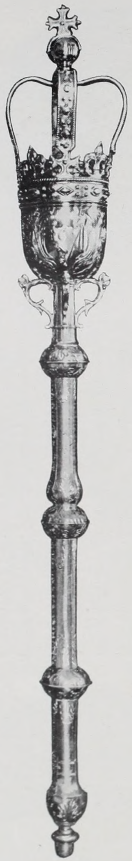


King John's charter, 1207, inviting immigrants to come and settle at Liverpool

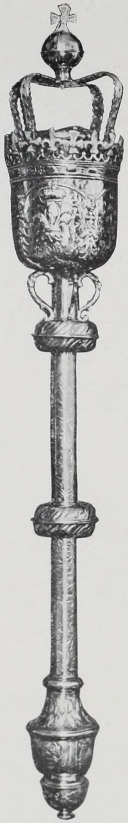
BURLINGAME PUBLIC LIB.

Lancashire lands. He was also in want of a convenient place of embarkation, there being no port in Lancashire. While travelling through the county in 1206, his attention was drawn to the sheltered creek of Liverpool, which then belonged to Henry Fitzwarin. In the following year he managed to effect an exchange with Fitzwarin, whose father had been Constable of Lancaster Castle and had received a grant of Liverpool from Henry II. Lancashire, which to-day is one of the most important and most thickly populated counties in the kingdom, was at the time of the Domesday a very desolate and thinly-peopled county. Mr. Muir tells us it was "covered with forests, moors and marshes amid which small clearings were sparsely scattered, each peopled by a handful of serfs." These small clearings were then known as "berewicks," and were dependent on a settlement. Of those in the West Derby hundred, which extended from Southport to Hale, and Wigan inland, was the tiny berewick of Liverpool. It must be of interest to the inhabitants of this now colossal city to know what it was like when King John came to it 700 years ago. A line of sandhills ran south along the coast as far as Kirkdale, behind which were a few scattered patches of cultivation. Here was a tidal creek which entered the Lancashire shore from the estuary, and running inland in a north-easterly direction for half a mile, enclosed a triangular peninsula. It was a low ridge of ground, rising from the north to some 50 feet above the sea level at the southern point of the triangle overlooking the entrance to the creek. This was the Liverpool Pool—the cause of the creation of a little town here. To the north and west of the Pool, Mr. Muir tells us, lay the handful of mud hovels which formed the berewick of Liverpool. These were in the vicinity of the present Town Hall. Some cultivated land, divided into long narrow strips, and separated from one another by banks of turf, lay east and north of the hamlet. Each village held two or three strips, while the lord of the manor owned the remainder. The whole of the villages worked together as a gang under a reeve or foreman, cultivating the land. Of the life of the inhabitants at this date but little is known, while before the end of the eleventh century this history of Liverpool is a blank. There are no documents or records to show when or by whom the first berewick was made. Neither is it known which of the many races then dwelling in South Lancashire gave it its name—for even the origin of the name of Liverpool is unknown. After the conquest the settlement passed repeatedly from one feudal lord to another, as part of the large estate of South Lancashire. When Henry II. made over these lands in Lancashire to his son John, he at the same time made a grant of Liverpool to Warin, Constable of Lancaster Castle. The document, dating 1191, which still survives, is the oldest one in which the name of Liverpool appears. John confirmed the grant of Liverpool to Warin's son, Henry Fitzwarin, and, as I pointed out, he subsequently, in 1207, obtained for himself the small hamlet in exchange for other lands. The inhabitants then were all serfs of a lord, and worked on his land, owing him services and dues. They were so bound down that they might not leave the land for life; their daughters might not marry without the lord's consent; their corn had to be ground and paid for at their lord's mill; and their bread even baked in their lord's oven, for which they paid him. The trade was chiefly fishing, and the pool was no doubt convenient for landing their cobles away from the swift currents of the Mersey, a river which then was famous for its supply of fish. In fact, down to the end of the seventeenth century salmon trout were so numerous that they were used as food for swine.

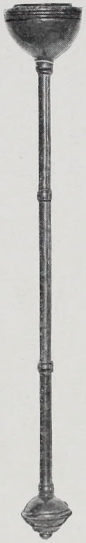
The result of King John's letters patent inviting immigrants to come and settle in Liverpool was that large numbers came. They came as free men, and, beyond paying their rent, had no service to perform for their lord. There were also many other advantages as regards carrying on trade, and thus John, by his shrewd exchange of property, altered what had hitherto been but a tiny hamlet into a borough. This borough was administered for him by a royal bailiff, who presided over the Portmoot, a court which then took the place of the old manorial court, at which all burgesses were bound to be present at least twice a year. In 1229 the burgesses bought from Henry III.—who was very short of money—two valuable grants, by payment to him of £6 13s. 4d., which sum they managed somehow or other to scrape together. For this the king gave them a new charter which enabled them to elect their own officers instead of being governed by a royal bailiff. It also gave them other powers affecting rights of property in the borough, and freed them from payments of royal tolls. The most important point, however, in the charter was the granting to the burgesses the right of forming themselves into a Gild for the regulation of the trade of the borough and of exacting an entrance fee or hanse from the members. A few short months after this, Henry, anxious for political support, granted all his Lancashire property, including Liverpool, to the Earl of Chester. Three years after the Earl died, when the property passed to William de Ferrers, Earl of Derby. His grandson, the last of the Ferrers, sided with Simon de Montford, who was defeated in 1266. The property was subsequently confiscated and granted to the king's second cousin, Edmund, Earl of Lancaster. Liverpool Castle, which



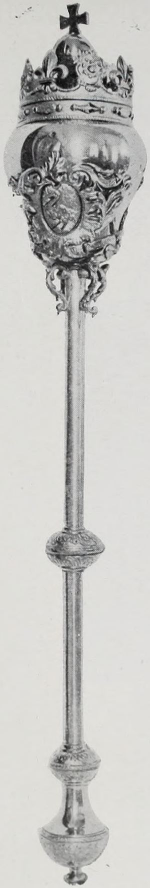
SUB-BAILIFF'S
MACE, 1763
LENGTH 3 FT. 5 IN.



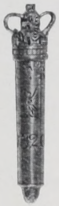
LORD MAYOR'S MACE
PRESENTED BY
CHARLES, EARL OF
DERBY, 1667
LENGTH 3 FT. 2 IN.



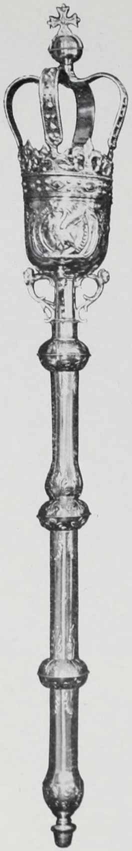
COPPER MACE
THE OLDEST EXISTING
LIVERPOOL MACE
Temp. JAMES I.
LENGTH $17\frac{5}{8}$ IN.



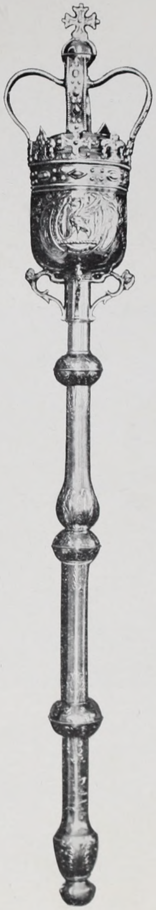
COPPER MACE, SILVER-
PLATED STEM, 1746
ONE OF THE TWO STOLEN
BY CONEY IN 1784
LENGTH 2 FT. 4 IN.



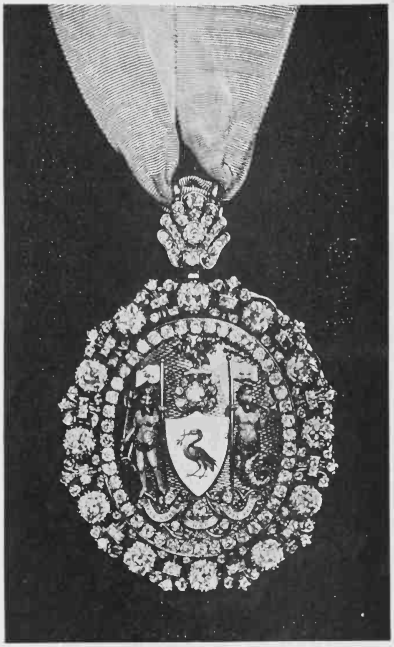
WATER BAILIFF'S
MACE, 1820



SUB-BAILIFF'S
MACE, 1785
LENGTH 3 FT. 5 IN.

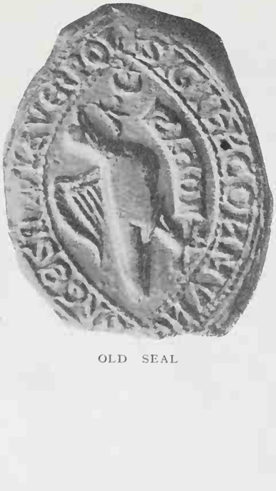


SERGEANT'S MACE,
1784
LENGTH 4 FT. 2 IN.

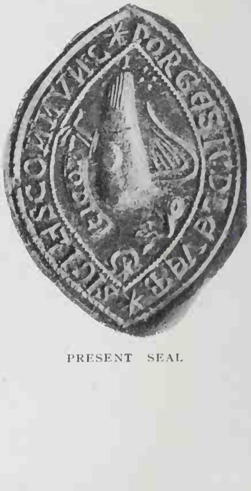


THE LORD MAYOR'S JEWEL PRESENTED BY SIR ANDREW BARCLAY WALKER, 1877

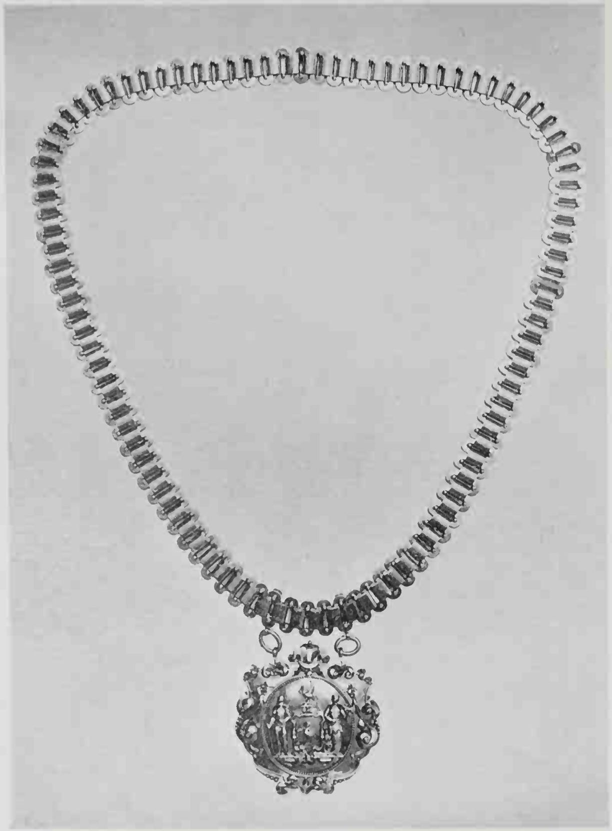
had been built by William de Ferrers, stood at this time just at the top of the modern Lord Street. In 1725 it was demolished for some obscure reason, though probably the authorities by then were beginning to recognise that the site was valuable. In 1295 the burgesses were called upon to elect two members of Parliament, and again two in 1307, but after this their electoral powers lapsed for over 200 years. In 1309 Earl Thomas of Lancaster, the new Lord of Liverpool, granted to the burgesses for ever 12 acres of peat in the moss lake at a rent of one penny per annum. This was the first piece of property ever owned by the burgesses as a body, and was the beginning of Liverpool's Corporate Estate. The property lay near the top of Brownlow Hill. Edward III.'s reign was one which was of great importance to the borough. In 1333 the king granted a charter whereby the burgesses recovered the practice of self-government, suppressed by the Earls when Henry III. made over his property to them. In 1393 they obtained from John of Gaunt, who had succeeded to the Duchy of Lancaster, a lease so comprehensive that they practically took over all the lord's rights. Hitherto the supreme officials had been two bailiffs, one of whom was elected by the burgesses, the other by the lord. One of these, the lord's bailiff, was the senior or greater bailiff, the *major ballivus*. Now, however, the lord's power was gone, and the burgesses held his rights and powers, and consequently he was no longer wanted to represent his master. So the burgesses elected their own *major ballivus*, who became gradually known as the major, or mayor, and who in his turn appointed his own bailiff. Thus the authorities of the town became a mayor and two bailiffs, one of which was elected by the burgesses. The first recorded mayor was William, son of Adam of Liverpool, 1351. The burgesses in those early days, not wishing to engage themselves with municipal work, left matters of local government in the hands of a group of leading men, who divided the offices of the borough between them. These were called the mayor's Brethren or the Aldermen or Elders. The mayor was then much more powerful and independent than at present—in fact he was almost a petty king. The Portmoot over which the mayor presided dealt with the performance by the burgesses of their common duties. There were no police or scavengers, and no paid public servants of any kind, everything having to be performed by the burgesses themselves. By turn they guarded the town at night, and were bound to join in the pursuit of a thief or suspicious character, and to aid in suppressing riots, fires, cleaning streets, keeping the town walls in repair and producing arms according to their individual means, and to be ready to take part in the defence of the town or even national military service. Mr. Ramsey Muir informs us: "It was a small, rude, ignorant society, far from wealthy, living amidst the most sordid conditions; but it was a society whose numbers were constantly being taught to regard common interests and to act in



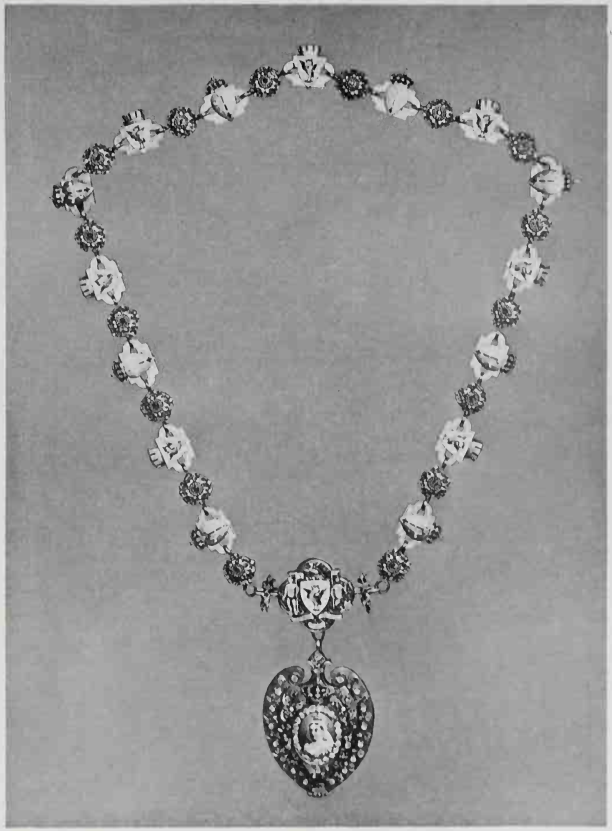
OLD SEAL



PRESENT SEAL



THE LORD MAYOR'S GOLD CHAIN AND BADGE, 1872 PRESENTED BY MEMBERS OF THE COUNCIL TO COMMEMORATE THE PUBLIC THANKSGIVING IN ST. PAUL'S CATHEDRAL FOR THE RESTORATION TO HEALTH OF H.R.H THE PRINCE OF WALES, THE LATE KING EDWARD VII.

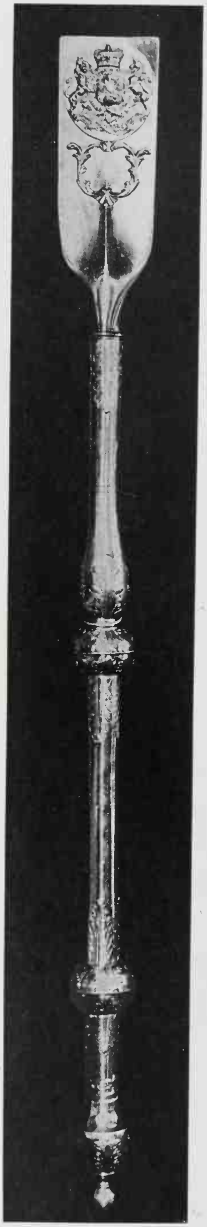


THE LADY MAYORESS'S CHAIN THE PENDANT IS STUDDED WITH RUBIES, EMERALDS, AND TURQUOISE

PRESENTED BY SIR DAVID RADCLIFFE, 1884

co-operation. Here was being learnt the great and difficult act of self-government; and it is just that fact which makes the obscure story of these humble burgesses essentially more interesting than the more romantic intrigues and feuds of the great nobles from whom they had painfully wrested their liberties." From the earliest days of their corporate existence, cities and towns have had a prescriptive right to have and use a common seal, which they may break or change at pleasure. It is probable that towns commenced adopting shields of arms as early as the thirteenth century, and the oldest examples show that the royal arms were then used, and which also appeared on their seals. At the end of the century they began to adopt arms of their own, which they also applied to seals. The greater number of our oldest cities and towns have used neither crest nor supporters to their arms, as shown in the Liverpool armorial bearings. From 1635 to 1842, with but one exception, no armorial ensigns were granted to any city or town, save Liverpool, although this important place had its charter from John. These were granted in 1797; the document conveying the grant is here reproduced. Many towns, no doubt, ***assumed*** arms during this time, but they were not the work of the college. Since 1836 over a hundred towns have adopted arms, of which quite 40 per cent. have followed the tradition that a town might assume whatever armorial bearings it pleased. As a result there have been some truly startling designs. In form seals are usually round, but a few towns have pointed oval ones; that of Liverpool is so shaped.

The old common seal was a pointed oval $2\frac{1}{4}$ inches long, having for device a bird, which is the well-known eagle of St. John, as it appears in a very similar seal of the corporation of King's Lynn. Unfortunately the old seal was long since lost, and only two complete impressions are extant. I am indebted to Mr., Robert Gladstone's courtesy for the privilege of reproducing one of these and one of the present one. In the old seal there is shown beneath the bird's beak the sun and moon, commonly known as the Crescent and Star. There is also shown beneath the beak the *planta genista*, or brown pod and leaf; these, it is most interesting to know, Mr. Gladstone identifies as being the badges of King John. A proposal is now being made for a fresh seal to be struck for the corporation embodying all the features of the ancient seal. The seal at present in use is generally admitted to be an extremely poor and inaccurate copy of the ancient one.

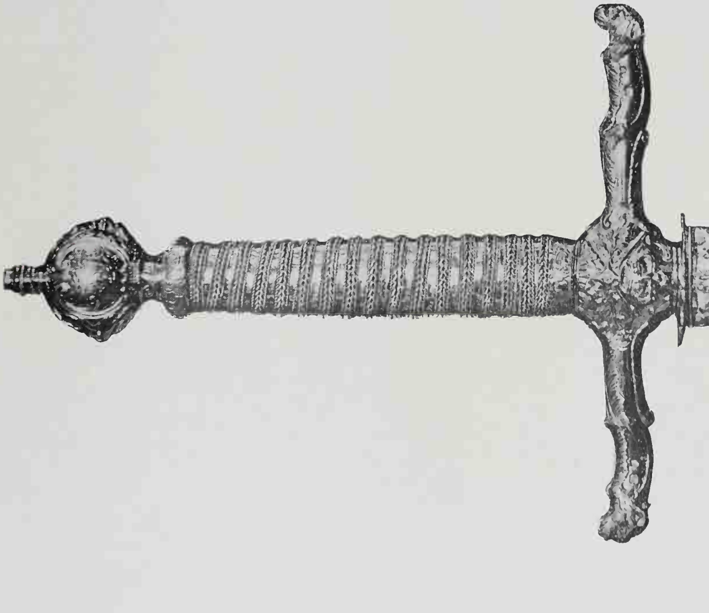


THE SILVER OAR

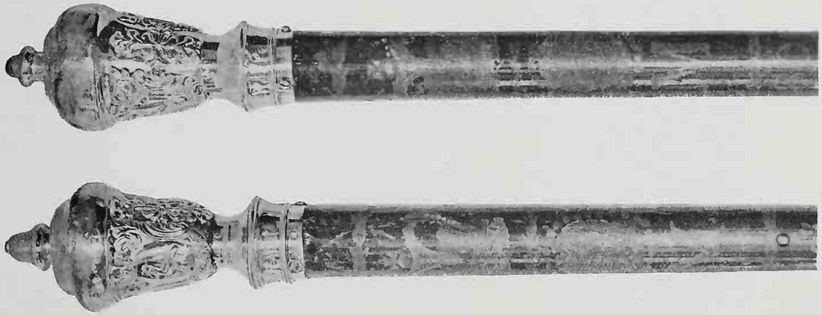
EMBLEMATIC OF THE CIVIC JURISDICTION OF THE MERSEY, PURCHASED 1785 45 IN. LONG, BLADE 11 IN.

The mayor's seal is circular, $2\frac{1}{2}$ inches in diameter, and bears the city arms and device, with the motto DEVS NOBIS HÆC OTIA FECIT, and the legend SIGILLUM . MAIORITATIS . BURGI . DE . LIVERPOOL. Other seals are those of the town clerk, which is oblong, with rounded corners, bearing the city crest and motto, and the words TOWN CLERK, and there is also a modern oval one, $1\frac{3}{8}$ inches long, bearing only the city armorial ensigns.

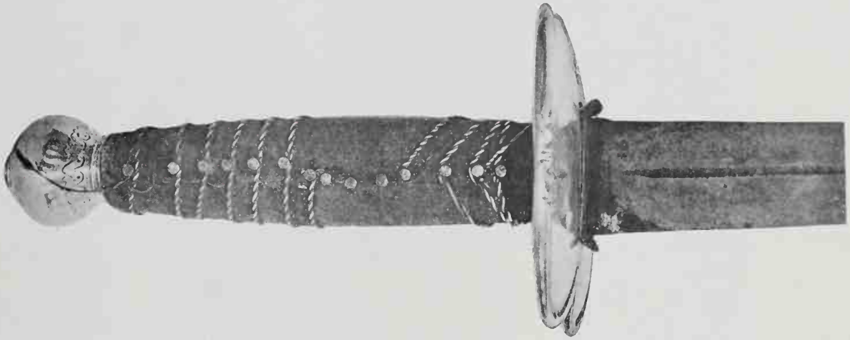
The corporations of the kingdom have naturally many precious objects belonging to them which are now the only surviving concrete evidence of the manners and customs of our early ancestors. A great deal, of course, has been lost, sold, or become decayed through age. But many objects, I fear, have wantonly been destroyed in many towns owing to the failure of those ignorant persons to whom they were handed down, to appreciate and preserve them as civic heirlooms of great national value. These objects, which were of paramount importance to early civic dignity and the then crude mode of conducting affairs, are really relics of mediæval pageantry and the quaint insignia of various offices. Of these Liverpool has its share, of which the oldest existing emblem is a copper mace $17\frac{5}{8}$ inches long. This has a plain shaft divided by bands into three sections, with hemispherical mace-head and globular foot-knop. The head is crested with a coronet of



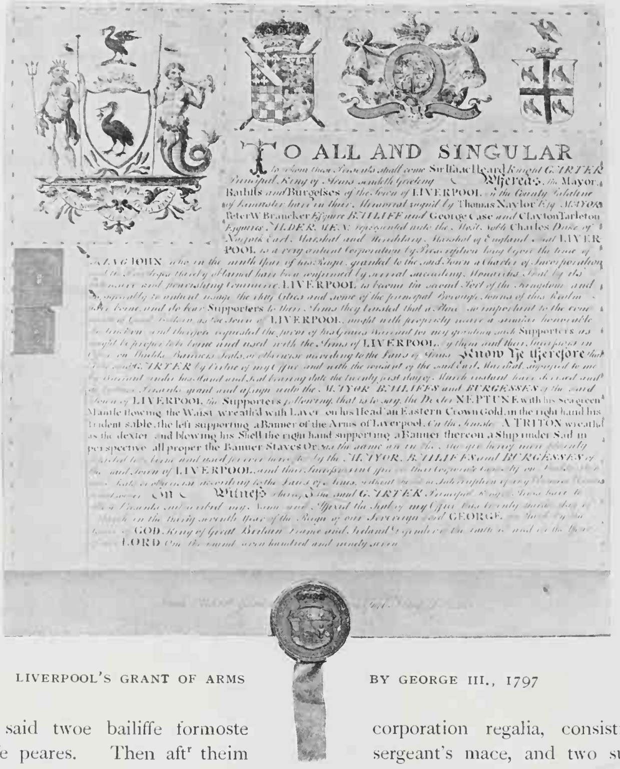
LIVERPOOL'S SWORD OF STATE, 1763, WITH HILT AND QUILLONS OF SILVER



TWO WOODEN STAVES, 6 FT. 2 IN. LONG, WITH SILVER-GILT MOUNTS, 1745 ONCE USED BY RUNNING FOOTMEN



LIVERPOOL'S OLDEST SWORD, 1659, CARRIED BEFORE SIR W. NORRIS IN HIS EMBASSY TO THE GREAT MOGUL, 1702



TO ALL AND SINGULAR to whom these Presents shall come Sir Isaac Heard Knight GARTER Principal King of Arms sendeth Greeting Whereas the Mayor, Bailiffs and Burgesses of the Town of LIVERPOOL in the County Palatine of Lancaster have in their Memorial signed by Thomas Naylor Esq MAYOR Peter W Brancker Esquire BAILIFF and George Case and Clayton Tarleton Esquires ALDERMEN represented unto the Most Noble Charles Duke of Norfolk Earl Marshal and Hereditary Marshal of England that LIVERPOOL is a very antient Corporation by Prescription long before the time of KING JOHN who in the ninth Year of his Reign granted to the said Town a Charter of Incorporation [illegible] thereby obtained have been confirmed by several succeeding Monarchs That by the [illegible] and flourishing Commerce LIVERPOOL is become the second Port of the Kingdom and [illegible] to antient usage the chief Cities and some of the principal Borough Towns of this Realm [illegible] borne and do bear Supporters to their Arms they trusted that a Place so important to the com[illegible] Great Britain as the Town of LIVERPOOL might with propriety receive a similar honorable distinction and therefore requested the favor of his Grace's Warrant for my granting such Supporters as might be proper to be borne and used with the Arms of LIVERPOOL by them and their Successors in [illegible] on Public Banners Seals or otherwise according to the Laws of Arms Know Ye therefore that [illegible] said GARTER by Virtue of my Office and with the consent of the said Earl Marshal signified to me by Warrant under his Hand and Seal bearing date the twenty first day of March instant have devised and [illegible] Presents grant and assign unto the MAYOR BAILIFFS and BURGESSES of the said Town of LIVERPOOL the Supporters following that is to say the Dexter NEPTUNE with his Sea green Mantle flowing the Waist wreathed with Laver on his Head an Eastern Crown Gold in the right hand his Trident sable the left supporting a Banner of the Arms of Liverpool On the Sinister A TRITON wreathed as the dexter and blowing his Shell the right hand supporting a Banner thereon a Ship under Sail in perspective all proper the Banner Staves Or as the same are in the [illegible] more plainly depicted to be borne and used for ever hereafter by the MAYOR BAILIFFS and BURGESSES of the [illegible] and Town of LIVERPOOL and their Successors [illegible] according to the Laws of Arms [illegible] In Witness whereof I the said GARTER Principal King of Arms have to these Presents subscribed my Name and affixed the Seal of my Office this twenty [illegible] day of March in the thirty seventh Year of the Reign of our Sovereign Lord GEORGE [illegible] by the Grace of GOD King of Great Britain France and Ireland Defender of the Faith [illegible] and in the Year of our LORD One thousand seven hundred and ninety seven

LIVERPOOL'S GRANT OF ARMS BY GEORGE III., 1797

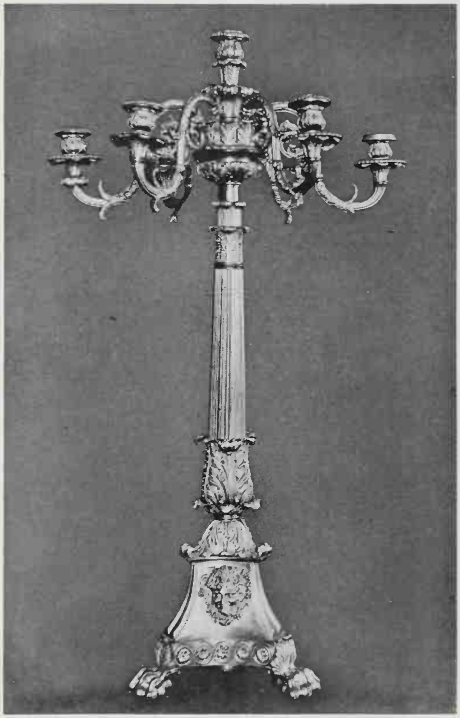
fleur-de-lis, and has a flat plate on the top bearing the royal arms between the initials I R, for James I., to whose reign the mace belongs. The earliest record, however, of a Liverpool mace is 1577, when it is mentioned of Henry Earl of Derby: "The said righte honorable erle came to eveninge prayer at fyve of the clocke in the afternone, accompanied w^th^ Mr Maior the Aldermen bailiffe & others aforesaid going in due order that is to saye the said twoe bailiffe formoste and then the bailiffe peares. Then aft^r^ theim the Aldermen, Then certaine of my L. his gentilmen, Then the S^r^iente bearing the Mase before Mr Maior And then next after Mr Maior my L his honors Ussher And then the said right honourable erle in his robes of redde purple." The present mace, which is 3 ft. 2 in. in length, is of silver-gilt, and was presented by Charles Earl of Derby, January, 1667. It is surmounted by a royal crown, beneath which are the royal arms. In the panels of the mace-head are four royal badges, each between the initials C. R., and the town badges. The shaft is chased with a running pattern of roses and thistles, the two encircling knops are gadrooned, and round the foot-knop is engraved, "The Gvift of Charles Derby." This mace was stolen in 1784 by one Coney, who plundered the town hall and took also two smaller maces, made in 1763, the silver oar, and other articles. He was caught in the following year and duly executed, when two of the maces were recovered. In 1746 it was ordered that the sub-bailiffs, when in attendance on the mayor, carry a mace instead of staffs as being charter officers, and as a mark of "distinguishment" from the assistant constables. Of these maces one was stolen by Coney, and was never recovered, but the other remains. It is of copper, the stem silver-plated, and the head gilt. It measures 2 ft. 4 in., the head being of bulbous outline ornamented with two cartouches, with the royal arms and liver. On the top is a coronet of four roses and four fleur-de-lis, within which are the orb and cross. In 1763 it was ordered that the new corporation regalia, consisting of a sword, sergeant's mace, and two sub-bailiff's maces, be provided at the expense of the corporation. These were stolen by Coney, but one was recovered.

In 1785 it was ordered that the mayor and bailiffs replace the regalia lately stolen, in such style, manner, and expense as they think proper, the corporation defraying the cost. This amounted to £203 4s. 10d. Of the present sergeant's and sub-bailiff's maces, the former and one of the latter date from 1785, the other, the recovered one, from 1763. This latter is 3 ft. 5 in. in length, with baluster stem, chased knops and brackets to head, and is of silver-gilt. The other two maces are copies of it. The sergeant's mace is 4 ft. 2 in. long, and has the maker's mark [I Y] for James Young, and London hall-mark 1784-5. The sword of state has always been an emblem of municipal authority, and in the latter half of the fourteenth century they were first allowed to be borne before certain mayors as a special privilege. It was by charter alone or by royal gift that towns were allowed to have swords of state, and these privileges have been very sparingly granted. In the fourteenth century only seven cities and towns received the honour, and in the fifteenth

CARVED OAK CHAIR PRESENTED BY THE COMMITTEE OF THE ROYAL NATIONAL EISTEDDFOD OF WALES, 1884

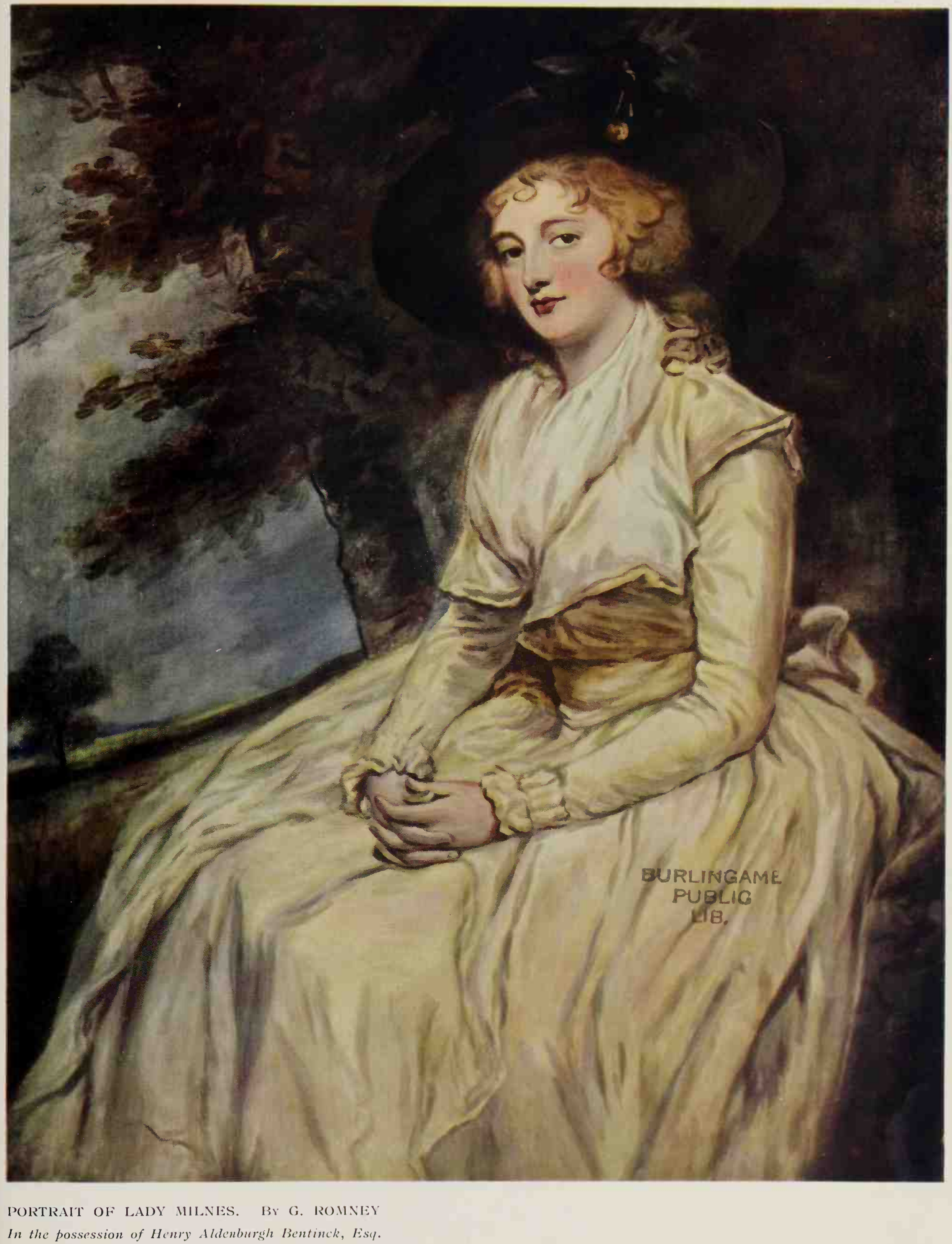
and sixteenth centuries nine more. In the seventeenth century eight towns were granted the privilege of having a sword borne before the mayor, and of these Liverpool was one, in 1695. This was granted by William III., and was the last ever granted. After this century no further charters in this respect were granted, and though towns possess swords, some of which were given by private individuals, still they cannot be regarded as swords of state, and it is surprising they are even allowed to be held at all. The sword is a symbol of sovereign power and authority, and has been associated with our kings since very early days, so far back as King Æthelred, 978. Of the total number of swords of state in England and Wales which have been granted there are only 46, and these to 31 cities and towns, some indeed having two, three, and even four swords, though, of course, they have only one *sword of state.* Liverpool possesses now two swords, the older one having a plain silver hilt with pommel and guard and a leather sheath with silver chape. A tablet sets forth that "this sword of state carried before His Excellency Sir Wm. Norris, of Speake, in his embassy to the Great Mogul, was given as a memorial of his respect to this corporation, Anno Domini 1702. John Cockshutt, mayor." It does not mention, however, if this was the first sword the city possessed. The other sword, which was purchased in 1763, and is now used as the sword of state, is much more elaborate. It has a handsomely mounted pommel, with hilt and quillons of silver-gilt. The sheath is covered in plum-coloured velvet divided into three compartments by silver-gilt lockets. The edges are guarded by narrow strips of silver-gilt with engrailed edges. The sword is inscribed: "Geo: Campbell Esq. Mayor Anno 1764," and bears the London hall-mark 1763-4.

The silver oar was purchased in 1785 to replace the one bought in 1691 and stolen by Coney. This oar is the emblem of the jurisdiction of the corporation over the Mersey. It is 45 inches long, the blade 11 inches, and is of silver-gilt. On one side of the blade are the royal arms and the date 1785, on the other the lion with the city motto in an oval outline. This is only borne in procession by the water bailiff. In very early days it was the custom of every person of dignity to wear a chain of some sort, and though this custom has long since gone out of general use, still the wearing of them has survived amongst civic emblems. Before the eighteenth century there were scarcely any mayors' chains of office, though the lord mayor of London had one bequeathed in 1545 by Sir John Alen, and Kingston-on-Hull's mayor had a plain gold chain given in 1564. Very few mayoral chains were in use before 1850, but since then practically every corporate town has invested in one, some—very few, though, I fear—being of beautiful design. Liverpool's chain of office was presented to the corporation by the members of the Council on March 6th, 1872, for the use of the mayors of the borough of Liverpool to commemorate the Public Thanksgiving in St. Paul's Cathedral on February 27th, 1872, for the restoration to health of H.R.H. the Prince of Wales, on which occasion it was first worn by John Pearson, Esq., mayor. On the links, which are plain and massive, are engraved the names of the mayors since then. The badge attaching contains the city's armorial ensign in enamel. The jewel or pendant, worn round the neck by a blue ribbon, is most beautiful, and was presented in 1877 by Alderman Sir Andrew Barclay Walker (mayor 1873-4 and 1876-7) to the corporation. In the centre of the badge are the arms of Liverpool in gold on a blue enamelled ground, with the supporters and motto in proper heraldic colours. These armorial bearings are enriched with brilliants or small diamonds. Surrounding the arms comes first a circle of white brilliants, and outside this, completing the border, are 12 brilliants of larger size and 12 small diamonds fleur-de-lis, placed alternately between each large stone. A fine large loop of brilliants completes this handsome decoration. It is probably the finest and most costly civic decoration existing. The gold chain worn by the lady mayoress was given by Sir David Radcliffe, mayor in 1884-5, to commemorate the 50th year of Queen Victoria's reign. It is also a very beautiful and costly possession. It consists of tablet-shaped links bearing alternately an imperially crowned shield with the monogram V.R.I., and a shield of the town arms surmounted by a mural coronet. Between each of these links is a large Lancastrian rose in enamel and gold. The central link is quatrefoil in form, and bears the armorial insignia of the city. It is also flanked by a dolphin twining itself round a trident. The badge is heart-shaped, and contains a medallion portrait of Queen Victoria surrounded by a circle of diamonds with a jewelled wreath of roses, thistles, and shamrocks formed of rubies, emeralds, and sapphires, and an outer border studded with brilliants. Above the medallion is an imperial crown, with fleur-de-lis diamonds. Amongst other interesting treasures contained within the town hall are two wooden staves, each 6 ft. 2 in. long, painted black. On them are defaced arms, crown, and the initials $\overset{\text{P.D.}}{\underset{\text{1800.}}{\text{M.}}}$ (Pudsey-Dawson). The tops are silver-gilt, with the liver, etc., engraved, and the date 1745. The history of these is rather curious. They were formerly carried by running footmen, and were used, in the then wretched state of the roads, as levers to prise out the wheels of the mayor's carriage when they stuck in the ruts. These were discontinued in 1746, when maces were substituted for sub-bailiffs to carry. In the lord mayor's charmingly bright parlour, which is much used by both the lord mayor and lady mayoress, are several very interesting works in water-colour, and also a portion of an exceedingly fine set of old Davenport china. On these appear the arms in gold of the city on a plum-coloured background.

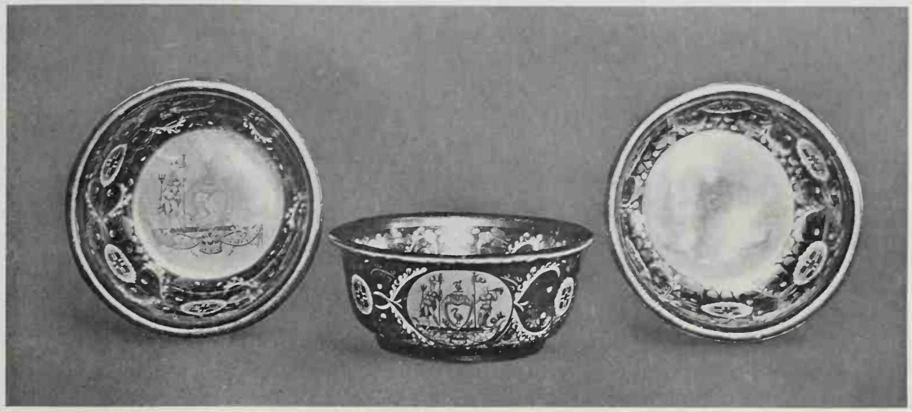


ONE OF A SET OF FIVE EMPIRE ORMOLU CANDELABRA
HEIGHT 4 FEET

Very handsome indeed are the set of 5 gilt empire candlesticks, which stand 4 feet high. These have six branches supported on a fluted column encircled at the head and base by acanthus leaves. The plinth has masks on the sides with scroll-work beneath, and stands on three lions'-claw feet. Another relic, now

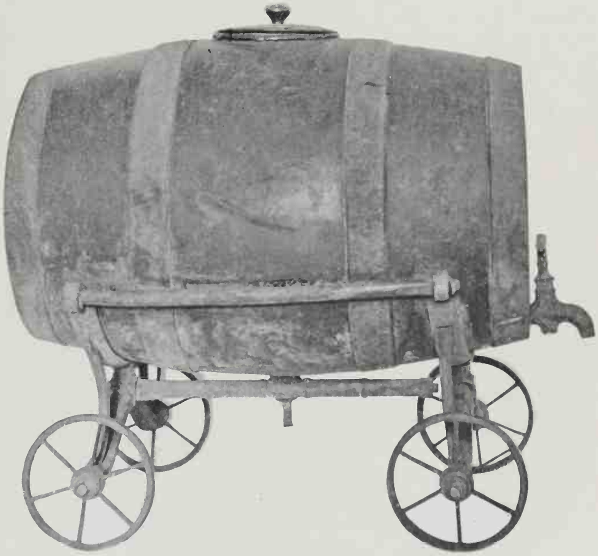


PORTRAIT OF LADY MILNES. By G. ROMNEY
In the possession of Henry Aldenburgh Bentinck, Esq.
FROM A WATER-COLOUR DRAWING BY MISS EDITH HENNIKER



SOME INTERESTING DAVENPORT PUNCH-BOWLS, PART OF A LARGE SET IN THE LORD MAYOR'S PARLOUR
PLUM-COLOUR GROUND, WITH ARMS IN GOLD AND YELLOW DEVICE

in disuse, is an old metal barrel standing on a carriage with four wheels. This was doubtless used on the table in the servants' dining-hall, and contained beer or spirits. It was the custom then to push this down the table, when the diners could help themselves.



METAL LIQUOR BARREL, PROBABLY ONCE USED ON THE DINNER-TABLE IN THE SERVANTS' HALL

In the entrance-hall, with its fine panelling and magnificent fireplace, is a chair of singular interest. It is of oak, very massive, and highly carved. On the back is the crest of the city—the liver — and the Prince of Wales feathers. Beneath these on either side is ICH DIEN, and underneath the city's crest, DEUS NOBIS HÆCOTIA FECIT, the city's motto. On a shield on the splat are four lions, and above IESO NA'D GAMWAITH, and below TWYSOGAETH CYMRU. The inscription on the back tells us it was “ Presented to the Council of the City of Liverpool by the Committee of the Royal National Eisteddfod of Wales as a memento of the Eisteddfod held in this city September 15th to 20th, 1884, during the Mayoralty of Thomas Holder, Esq.'

The council chamber, committee, and all other rooms are remarkably fine apartments, and worthy of this grand city, whose history I will continue in next month's issue, with illustrations of its magnificent collection of plate. Its motto — which if at one time was scarcely appropriate — is happily now a very apt one, for it claims that “ours is a God-given peace,” and let us hope that it may long continue to remain so.

Pottery and
Porcelain
JAS
ALLAN
DUNCAN

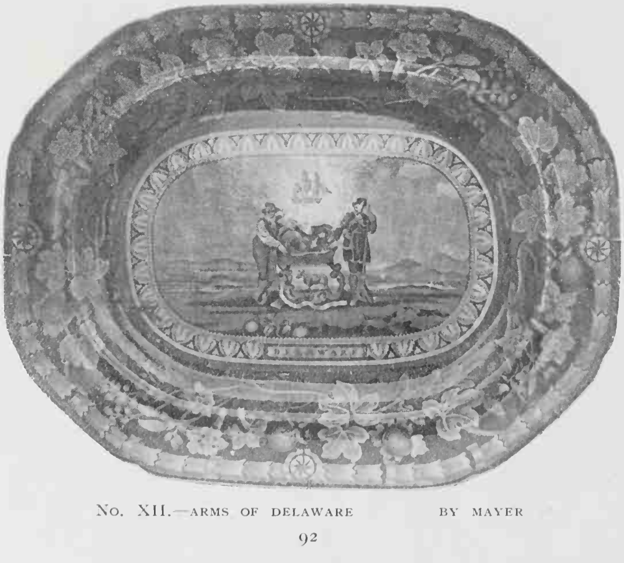
Old Blue Earthenware with Historic American Scenes

Part II. By N. Hudson Moore

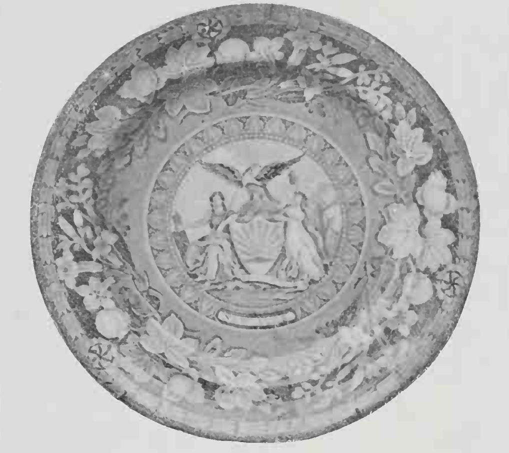
About 1829 the Mayer brothers, Thomas, Joseph, and John, bought the Dalehall works from Joseph Stubbs. We assume that it was Thomas of this firm who made the set showing the seals of the different States. Two of them are given in Nos. xii. and xiii. Of the original thirteen States, only seals of twelve are known. The ware itself is good, the printing and colour are fine, and one or more of these "arms" plates, as they are called, is the desire of every collector whose purse is long enough to compass them. Made to sell for a few shillings each, in less than a century they have soared out of all proportion to their true value. As a matter of interest, I give the prices which are placed by dealers on the twelve pieces, and these, too, are the buying, not the selling figures:

Arms of Pennsylvania, 21 in. platter, $400 (£83 6s. 8d.).
Arms of North Carolina, 14 in. platter, $200 (£41 13s. 4d.).
Arms of New Jersey, 19 in. platter, $150 (£31 5s.).
Arms of Delaware, 17 in. platter, $175 (£36 9s. 2d.).
Arms of Georgia, 11 in. platter, $100 (£20 16s. 8d.).
Arms of Massachusetts, 9½ in. platter, $100 (£20 16s. 8d.).
Arms of Virginia, vegetable dish, $75 (£15 12s. 6d.).
Arms of Connecticut, gravy boat and tray, $100 (£20 16s. 8d.).
Arms of Maryland, wash-bowl and ewer, $100 (£20 16s. 8d.).
Arms of South Carolina, 7½ in. plate, $25 (£5 4s. 2d.).
Arms of Rhode Island, 9 in. plate, $15 (£3 2s. 6d.).
Arms of New York, 10 in. plate, $20 (£4 3s. 4d.).
Arms of New Hampshire, has never been found.

The maker's marks on some of this old blue are exceedingly elaborate and handsome. On this set of "arms" there is an impressed mark, "T. Mayer Warranted," and "Stone Staffordshire" with an eagle. In addition there is an impressed eagle in blue with a ribbon in his beak with the words "E Pluribus Unum"; he has a branch in one claw,



No. XII.—Arms of Delaware by Mayer



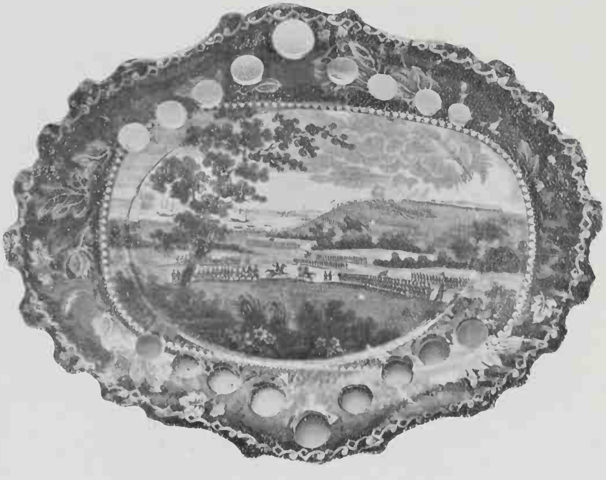
No. XIII.—ARMS OF NEW YORK BY MAYER

thunderbolts in the other, and behind him a half-circle of thirteen stars, showing that Stubbs knew very well how many States there should have been.

Another view which is in constant demand is the *Battle of Bunker Hill*, by Stevenson (No. xiv.). This is a small tray which once held a fruit-basket, now long since parted company. At this battle were arrayed Percy's Northumbrians, the Royal Irish, the Fourth Corps or the King's Own, and the Royal Welsh Fusiliers, bearing on their banners the badges of Edward the Black Prince, and the motto "Ich Dien."

Opposed to them were our twelve companies, each mustering fifty-six, rank and file, composed of "raw lads and old men, half armed, with no practice or discipline, commanded without order, and God knows by whom." You can see why this special piece is of great value.

In a set called *Beauties of America*, by John and William Ridgway, made between 1814 and 1830, there are twenty or more views. We had few architectural beauties then, and the pictures show almshouses, insane asylums, court-houses, etc. But the colour was fine, not so dark as Wood's, the printing excellent, and so we treasure them. A plate (No. xv.) showing the *Octagon Church, Boston*, is given, with its medallion border devoted to this set. We even like an odd piece like the fish-drainer in No. xvi., which shows a view of the Capitol at Washington, and was made to be put in one of the large platters furnished with wells, which commonly served to hold a joint. None of the American pieces made by this firm have the medallion border of children, goats, and flowers alternating, which was used by them on the English views showing Oxford and Cambridge Colleges, and which are extremely popular in America among those collectors who are gathering English views.



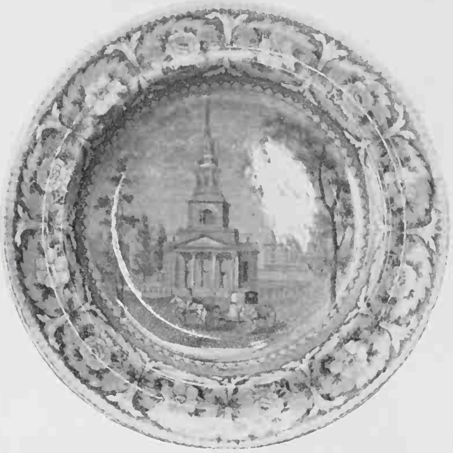
No. XIV.—BATTLE OF BUNKER HILL BY STEVENSON

Among the most esteemed makers of these American views on earthenware must be placed the name of Clews, the two brothers Ralph and James buying out the works of Andrew Stevenson at Cobridge about 1819. This potter Stevenson had excellent sketches made for him by an artist from Dublin, Mr. W. G. Wall, whom he sent over here in 1818, and who did much creditable work.

Before Stevenson gave up the Cobridge works he produced about twenty pieces with American views, many of the pieces bearing on the back the name of W. G. Wall, as well as that of Stevenson. There are some of these pieces of Stevenson's so rare as to be known only to the few. These are called the "portrait medallion" series, and they have from one to four portraits on them, but never more than four.

No. xvii. shows one of these, Andrew Stevenson maker, and presents a curious mixture. The portraits are those of Jefferson, La Fayette, Washington, and Clinton. The central picture is English, Faulkbourn Hall, and the small view at the base shows the aqueduct at Rochester, N.Y.

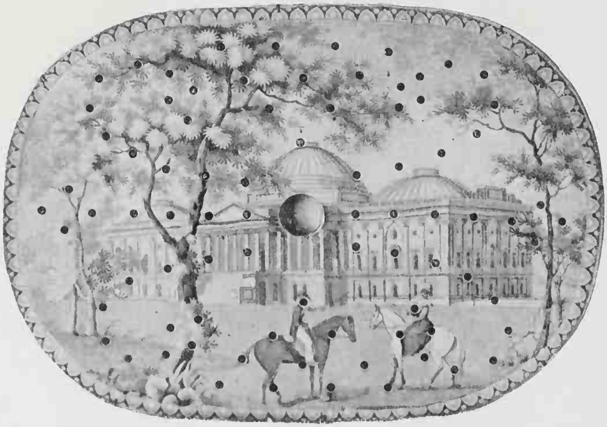
Indeed, the English potter had no hesitation at all in thrusting an English scene into the midst of most striking American objects, provided only it fitted successfully the space he had to cover. No. xviii. shows another four-medallion piece, the same portraits at the top, Windsor Castle in the centre, and the Rochester aqueduct at the bottom. This platter you see has the beautiful acorn border, is marked R. S. W. (Ralph Stevenson and Williams), who were makers of much interesting and valuable ware.



No. XV.—OCTAGON CHURCH, BOSTON BY RIDGWAY

The first plate in No. xvii. is by Clews, giving a portrait of La Fayette. The inscription about the portrait reads: "Welcome La Fayette, the Nation's Guest and our Country's Glory." We list this plate at fifty dollars.

A much more appropriate arrangement than that shown in No. xviii. is given in No. xix. The portraits are the same, the central view is Niagara, and at the base the canal at Albany. This plate causes much argument among collectors on account of the central view not presenting much resemblance to the real Niagara, and it is one of the latest finds among the four portrait pieces. It has the impressed mark of Stevenson on the back, and in blue the name "Niagara." The view is found on 9 and 10-inch plates with and without the medallions. I have examined one plate which has medallions twice the size of those given in No. xix. The border is the same as one used on a set of English views. I hardly dare to say how much this plate is worth. This one brought over fifty dollars ten years ago, before this "old blue" reached the excessively high prices of to-day.

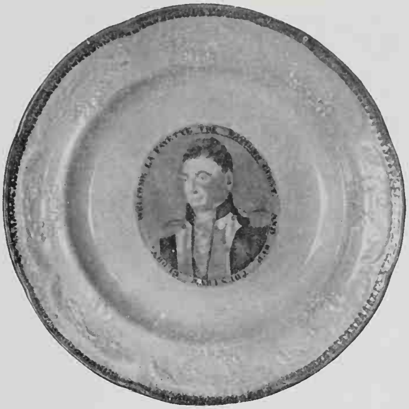


No. XVI.—CAPITOL AT WASHINGTON BY RIDGWAY

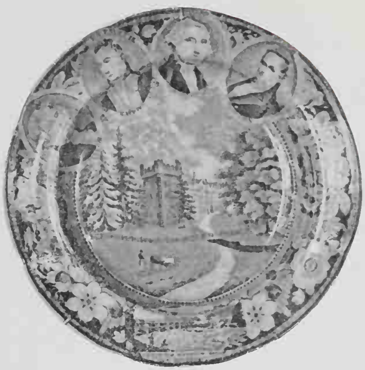
As an example of the two portrait medallion pieces No. xx. is shown. It gives Jefferson and Clinton, the Boston Hospital, and, as usual, the aqueduct at Rochester. This plate is by Ralph Stevenson and Williams, and has the familiar vine-leaf border.

In No. xxi. is shown a little 6-inch plate, the possession of which is the end and aim of every collector of old blue. The colour is rich and deep, the printing admirable, the border the favourite acorn, and the central view St. Paul's Chapel, New York City. This chapel is still standing in Lower Broadway but when it was built in 1764 it was way out of town, overlooking the fields and public pastures. It faced towards the Hudson River, and, according to the ritual, the chancel was placed on the eastern side of the building. But the city did not grow in the way anticipated, so St. Paul's turns its back on Broadway and still looks riverward. George Washington used to attend service at this chapel, and his pew is still shown as he used it. Over the pulpit is an ancient sounding-board, and above this is a device of three feathers, one of the few pre-Revolutionary relics left, so you see we should not be the only ones interested in this 6-inch scrap of history.

There are a number of interesting pieces which come under the vague title of "Maker Unknown." Many of our rarest pieces are in this category, and the only way of grouping them is by their borders. In No. xxi.



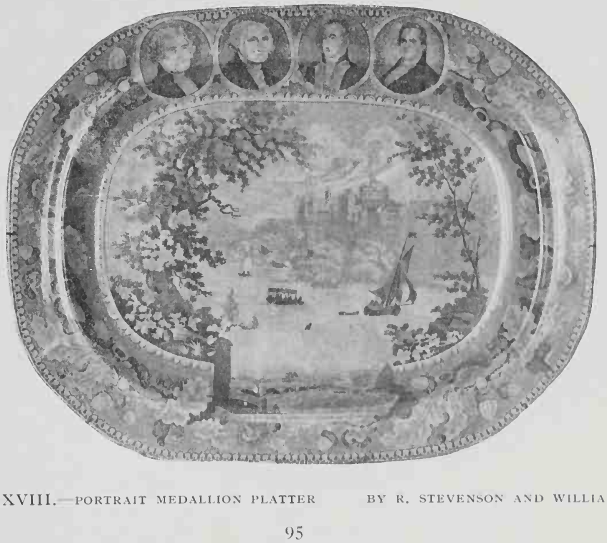
No. XVII.—PORTRAIT OF LA FAYETTE
BY CLEWS



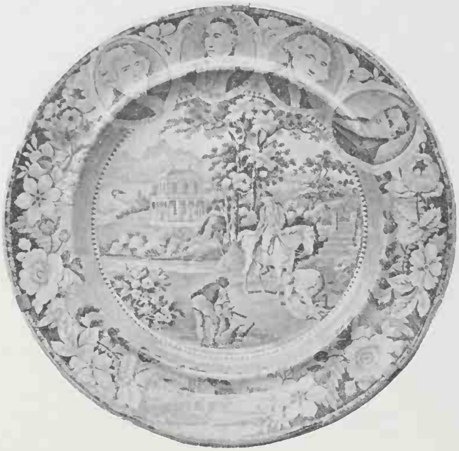
MEDALLION PORTRAIT PLATE
BY A. STEVENSON

is shown one piece of a set with borders of flowers and scrolls, in which there are more than seventeen views. All of them are rare and eagerly sought. The name of the view is marked on the back, and No. xxii. is called Albany, N.Y. Albany, the capital of the State of New York, one of the oldest cities in the country, was settled by the Dutch in 1623, and called Beaverwyck. The picture does not do it justice now! We no longer ferry cattle across the Hudson in flat-bottomed scows.

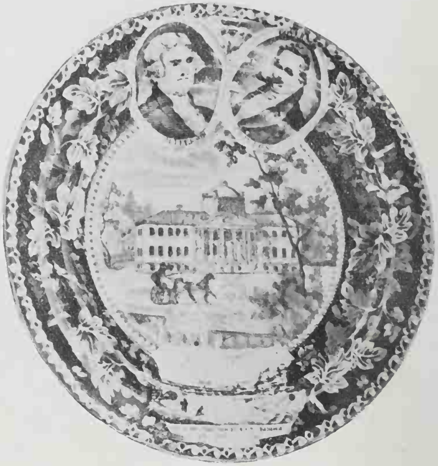
Of collectors of old blue in America there is no end; of collections few, since by the term "collection" is meant a complete set of views by each maker. Although, of course, all this earthenware printed in blue with scenes of peculiar interest to Americans was intended for this country, yet it turns up in curious places. Recently I heard from a lady who had secured nine Park Theatre plates in Manila, Philippine Islands. They were worth several hundred dollars. She told me that a friend of hers lately returned from Japan had secured there quite a valuable collection of old blue as well as many pieces of early English pottery and porcelain. These things had been taken to Japan years ago by English and American residents, and had been acquired by the frugal Japanese on the deaths of the owners, and preserved in storehouses —at least this is her account of the matter.



No. XVIII.—PORTRAIT MEDALLION PLATTER BY R. STEVENSON AND WILLIAMS



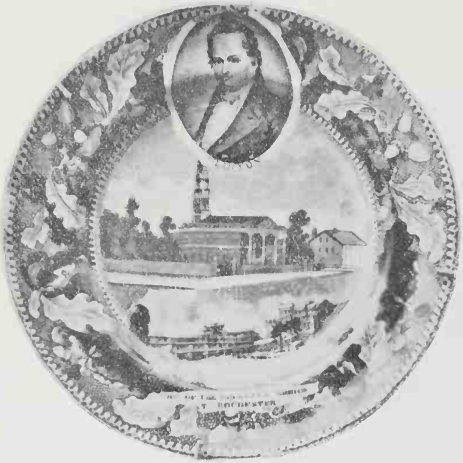
No. XIX.—MEDALLION PLATE BY A. STEVENSON



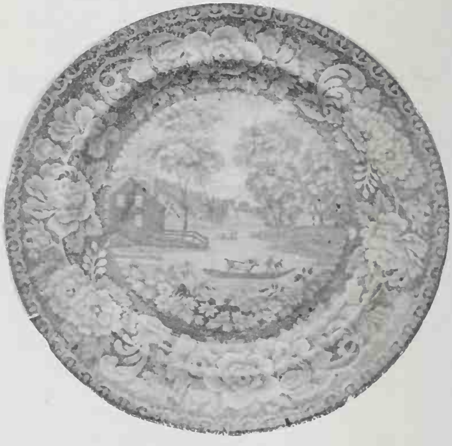
No. XX.—BOSTON HOSPITAL

Many of our collectors like to add some examples of Syntax china to their specimens of old blue; indeed, they would like to own the whole thirty-two views if they could get them, but they are held at such extortionate prices that they are only for the few.

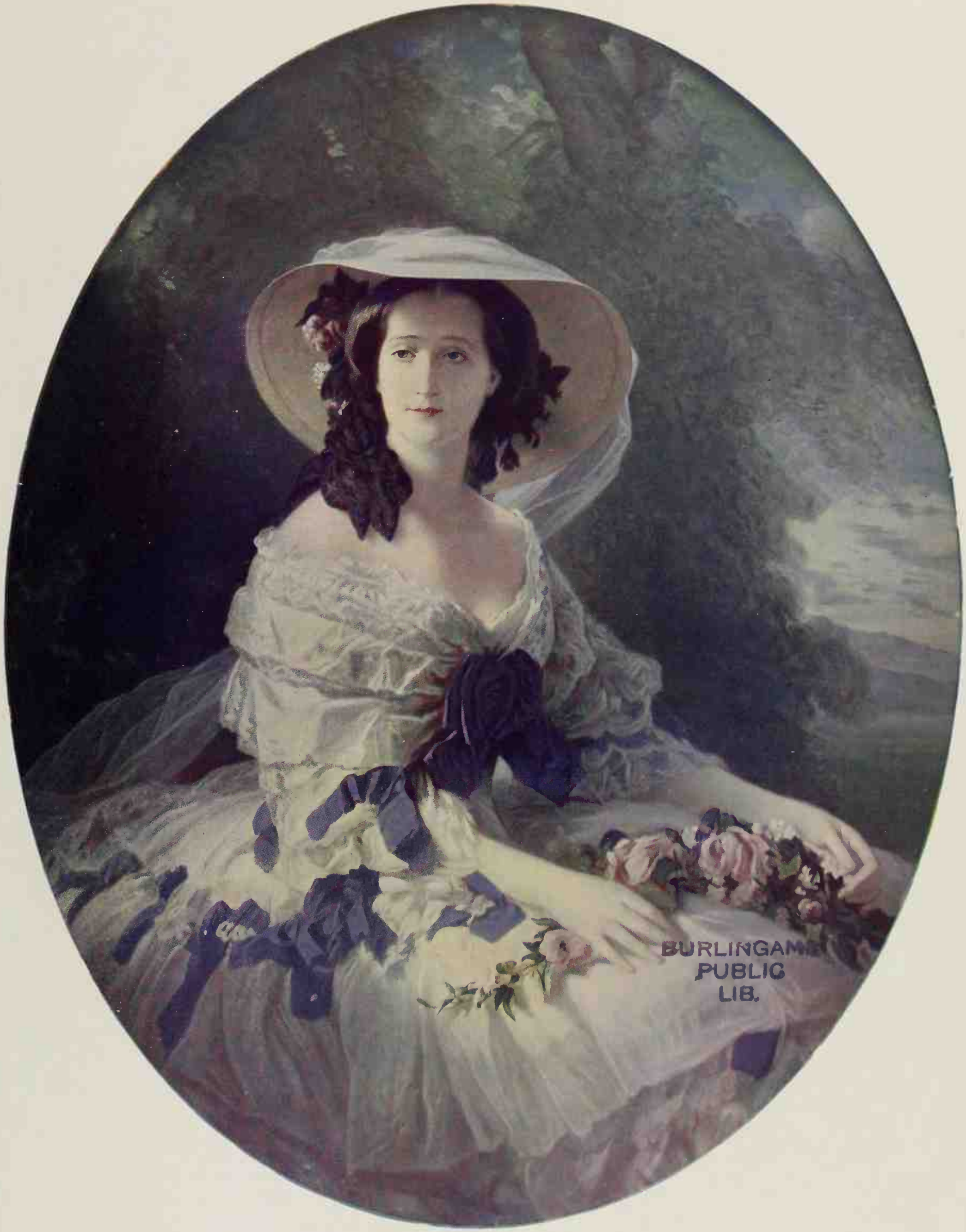
Fortunately, with one or two exceptions, the forger has left the American scenes alone. Within the last few months, however, I have seen six different patterns out of the thirty-two Syntax views which were palpable forgeries. They were sold at six or eight dollars each, where the originals were worth ten times that. It is said that they are made near Leeds, and it is a pity such practices cannot be stopped, for it robs collecting of half its joys as well as destroying the value of real antiques.



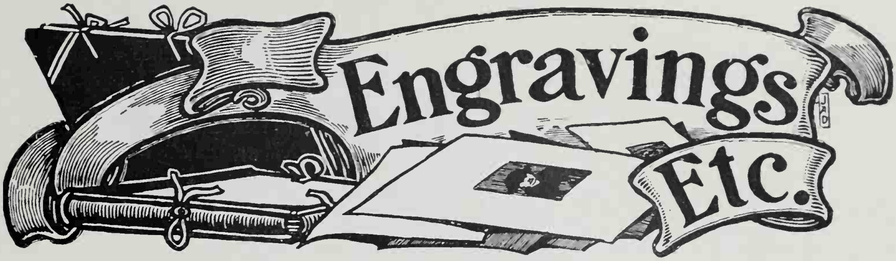
No. XXI.—ST. PAUL'S CHAPEL BY R. STEVENSON AND WILLIAMS



No. XXII.—ALBANY MAKER UNKNOWN

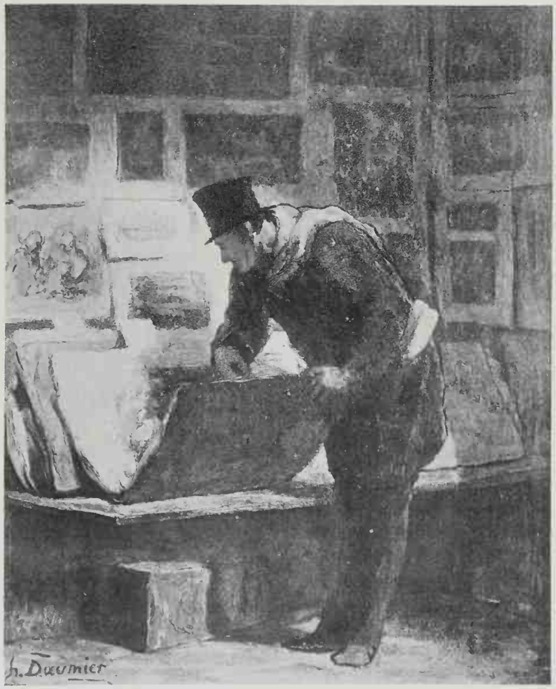


THE EMPRESS EUGENIE
BY WINTERHALTER



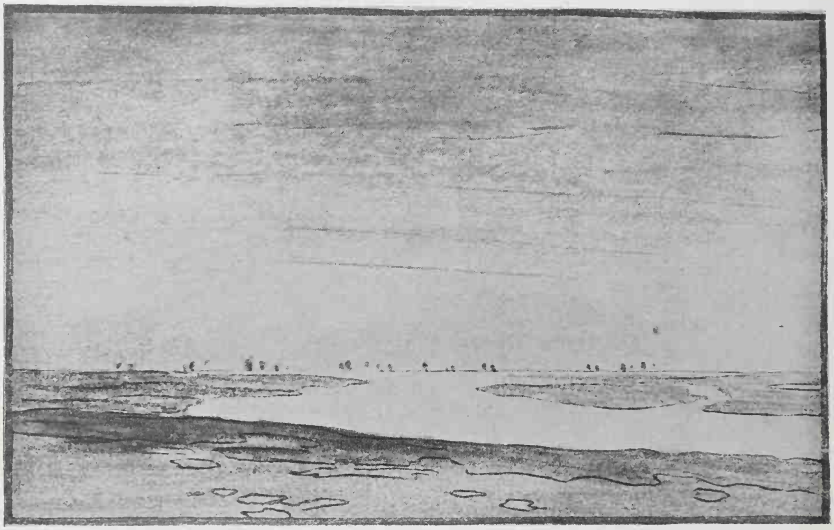
Prints and Drawings at the "Victoria and Albert"
By Frederick Wedmore

Among the changes wrought—or enabled to be wrought—by the presence of vast additional buildings at the Victoria and Albert Museum, none is more notable than that in the position assigned to and the importance assumed by the less merely popular of the Graphic Arts. For the first time South Kensington has what is practically a Print Room. It has accommodation for the student, the visitor, who knows what he wants to see, and accordingly can ask for it. Accommodation it has also for the visitor of taste, on no stated quest—with no curiosity that is according to knowledge—but whom an exhibition wall, furnished attractively, may seduce and interest. The officials at South Kensington have effectively furnished not one exhibition wall, but several. They have furnished them with samples of what is inside and enclosed. They have "dressed" the shop window. But knowledge is not sold in the "shop" they thus most reasonably advertise; for in a great public Museum it is given away. You have but to ask, and you are fed.



PRUNAIRE'S "L'AMATEUR D'ESTAMPES," AFTER DAUMIER

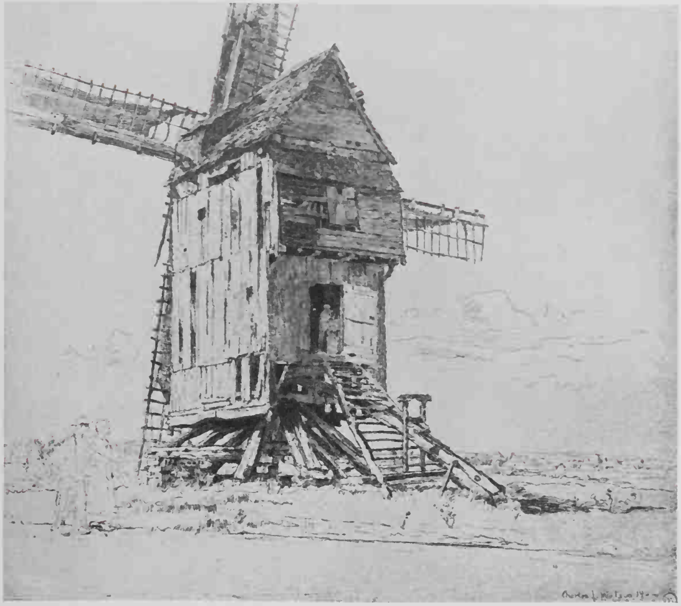
It would have been idle, as well as inappropriate, for the "Victoria and Albert" to have attempted to vie with the great institution in Bloomsbury. The British Museum Print Room—now and then the Exhibition gallery, and always the endless portfolios and Solander boxes stored in the Print Room itself—contains treasures of prints and of drawings of unspeakable excellence and rarity, many of which have come down from generations long gone, and are the legacies of great collectors long dead. You do not go to the Victoria and Albert Museum to see Rembrandts and Claudes, Turners, Constables, Meryons. Humbler delightful things—things sought for less by the very Princes of the world of Collectors—afford us at South Kensington a modest satisfaction. And South Kensington makes excellent use of its material. We will enquire now and answer our own question—With what object and in what fashion have the pieces here been selected and disposed?



LOW TIDE WOODCUT BY MRS. AUSTEN BROWN

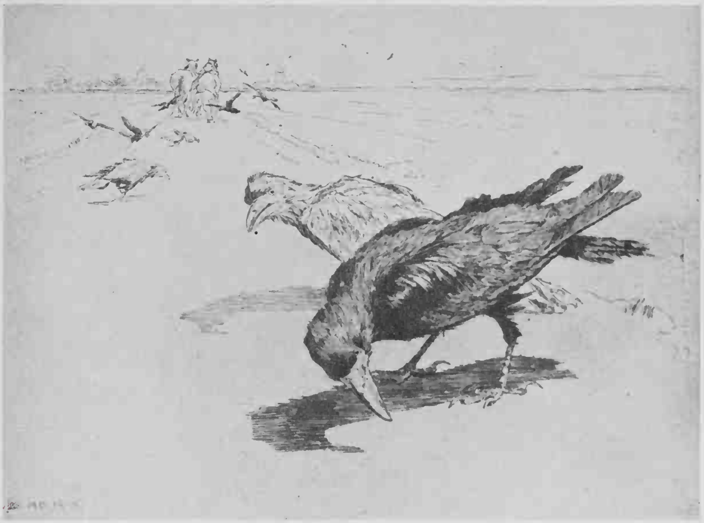
Well, they are samples — here I am upon the question of object—they are samples of some of the things that the more secluded stores of the Department contain in great abundance. Looked at in that connection, they are to direct the public—to give hints of all that, on desire being roused, may be known and enjoyed. The things shown now will after a while be put by; but there will be no rapid shifting. What we may call a studied and deliberate longevity, though not permanence, is to belong to the Show. Likewise, the Show is to display, and does most notably display, variety. In three rooms there are three classified subjects. In one, illuminated manuscripts—"cuttings" always—miniatures, and letters. In another, designs for textiles and needlework, all of the Eighteenth Century, and affording opportunity for comparison, instructive and piquant, between the work of England, France, Italy, Germany, and India at that period—the designs for Spitalfields silk being of themselves a particularly fine collection, representing, as they do, an unbroken series beginning in the year 1717. Then, in a third room, there are designs for ironwork and locksmiths' work, and measured drawings of actual examples of this craftsmanship—some of those actual examples still existing; others destroyed. And the designs of this last class—these ironwork drawings—bring us into touch with many a little-known, excellent master, whose ordered work may itself be a source of inspiration to people of to-day, as the Eighteenth Century chintzes were, undoubtedly, to a decorator like William Morris.

A fourth room is devoted to recent acquisitions. I get here upon more familiar ground, for it is Prints of all sorts—just now chiefly, but far from exclusively, etchings—and a few Drawings, in which their own pictorial quality, and no application of them to another craft, was the aim of their executors. We return to these in a moment. But let it first be mentioned that in a large and somewhat lobby-like space—if my memory serves me, near to the entrance to the Collections—is displayed a most serviceable group or



LE MOULIN ETCHING BY MRS. WATSON

groups of objects tending to enable the visitor to know more of the technicalities of the arts of Engraving—the technique of this art, both on wood and on metal: the etching and metal portions being arranged by Frank Short; the purpose of what he has brought together being to familiarise people with the results and

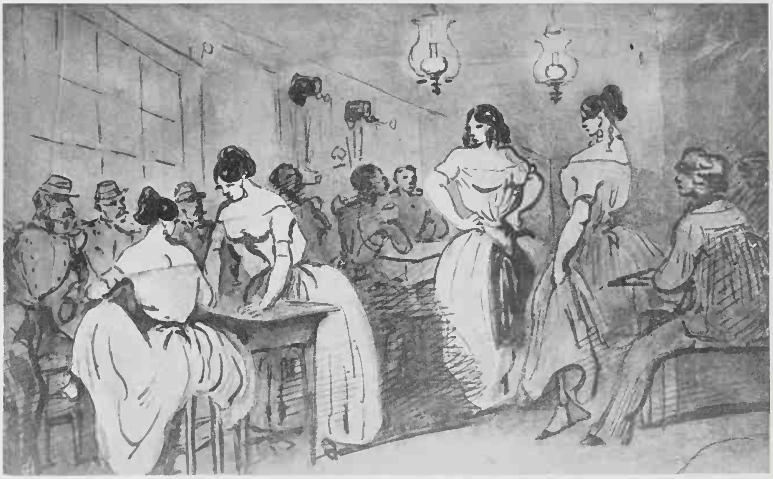


IN THE FURROWED LAND ETCHING BY MISS MINNA BOLINGBROKE (MRS. WATSON) differences in a plate wrought by the application of the different known methods—dry-point, aquatint, wood-blocks, early German, Spanish, English, and so on.

Note some of the more recent acquisitions, and these include modern, very modern and charming instances of the art of the Etcher. Not a few of them—the Watsons in particular—are the gift of that enthusiastic amateur and benefactress, Miss McGhee. And with C. J. Watson is associated his wife, who was Miss Minna Bolingbroke; and, of seeing the work of both—careful, dainty, and delicate—an opportunity is now afforded which should be taken by those who require to take it: by those, I mean, who do not follow closely, as some of us do, the Exhibitions of the Royal Painter-Etchers.

By Mrs. Watson there are, particularly, that fairy-like Venice which has for motto, "From out the waves her structures rise," and the extraordinary bold study in the piece known as *In the Furrowed Land;* and, again, the piece that shows the lace-like tracery (as her eye has seen it), so unusually delicate for work that is Norman, in *The Prior's Door at Ely*. And, do we turn to C. J. Watson himself, there must be noted *Penniless Porch, Wells*, the bolder *Moulin* (in France, I take it, as to French Mr. Watson has recourse in his title), and the piece, singularly admirable in composition as well as in craftsmanship, called *Cafés at Abbeville.* It shows the quaint and gabled houses of the place, and towering behind them the noble church of St. Wulfran—Abbeville's patron saint. A large etching by Lhermitte betrays that often masterly painter as at bottom mechanical and uninspired in Etching. It would be surprising to find that this piece is really any other than a reproduction, slightly changed no doubt, of a drawing. I could believe but with difficulty that it was conceived as an etching. Of course it is clever and capable; but of the resources of the medium, of its freedom and flexibility, it takes little count.

Miss Constance Pott, whose command of technique is so extraordinary—who, when it is question of a copper plate, could indeed teach that veteran Monsieur Lhermitte so much—is worthy of the place assigned to her on the walls. But I must pass to the Etchings, and now it is the coloured etchings, of Simon—a Frenchman of very fine taste, very high accomplishment, whose refinement and prudence reconcile us to colour where actual colour in common hands is an offence. M. Simon's Venetian subject is his best here; and it is happy and dainty indeed, though he has executed plates which fascinate me more completely—a beautiful *plage*, for instance, that Georges Petit showed at the Grafton Gallery, and a *bouquineur* on the Paris quay, where there stands near him, at the corner of a bridge, an itinerant vendor of statuettes.

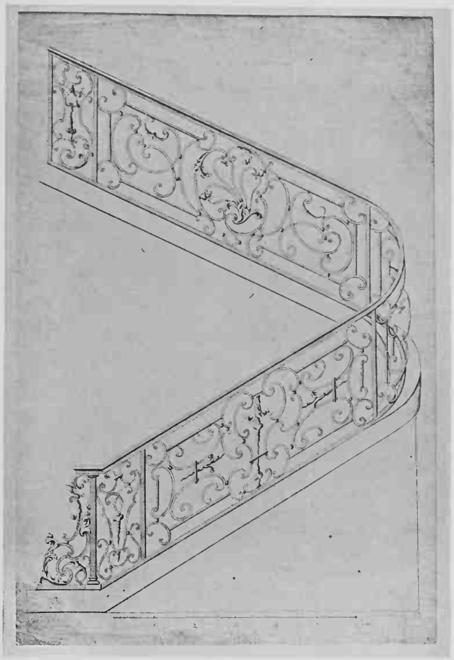


INTÉRIEUR D'UN CABARET DRAWING BY CONSTANTIN GUYS

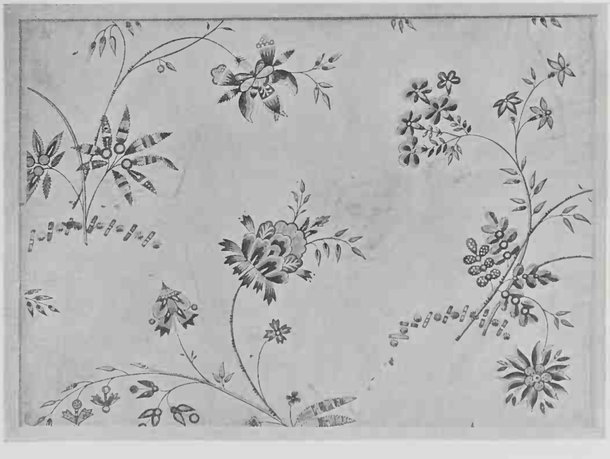
In colour, again, are two admirable wood-blocks, one by Mrs. Austen Brown, *Low Tide*—a thing low-toned, quiet, refined, actually subtle. The other, justifiably bolder, is by Mr. Allen Seaby—birds on the wing—a piece happily enough observant of the traditions of Japanese practice. Colour in the wood-block is used most discreetly by a living Frenchman, M. Prunaire, in an admirable, even a very powerful, print after Honoré Daumier, *L'Amateur d'Estampes.* He is a humble amateur, and the place—the darkened shop corner—in which he hunts, is more picturesque than the palaces of the Princes of print-selling. Finally, as regards wood-blocks, there are examples by Dalziel and Swain, after the careful—for the actual purpose the sometimes too careful—drawings of Pinwell. Nor are Pinwell's own drawings withheld.

But, in the matter of drawings—I have reached, let me tell the reader, the stage of the preacher's "One word more and I have done"—in the matter of drawings then, the best of recent acquisitions that I at least was privileged to see, in a visit paid—let me be precise absolutely—on the thirteenth of January, are two examples of the broadly-washed drawings of Constantin Guys. Constantin Guys is a fashion—he is almost the latest fashion—and his work is so very unequal that it must be said of him certainly that he is over-rated. But in his best work he is interesting—very interesting—because, while being more or less summary, he is potent and individual. Very bold in execution is one of the pieces at the Victoria and Albert Museum—the single figure. Very careful, yet also kept very broad, is the group. *Intérieur d'un Cabaret* shows to us Guys, not perhaps at his most piquant, yet at his most accomplished. It is a masterpiece of its own kind. And it is a French subject; it is not one of those in which he recorded the Turk. Guys is at his best when his themes are French or Spanish.

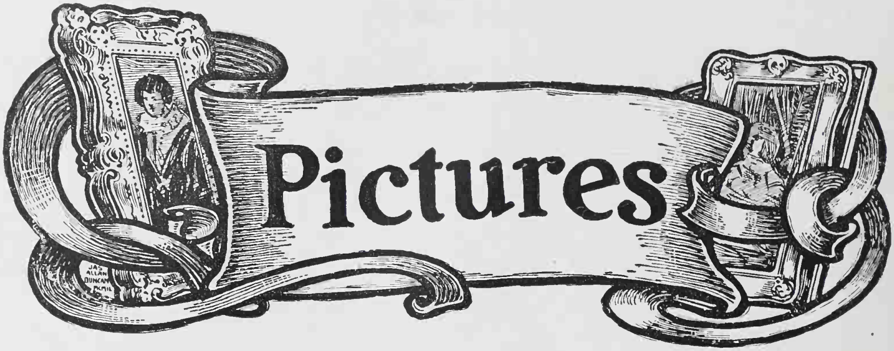
Well, it is plain, I hope, that the Department of the Victoria and Albert Museum, to which attention has been called, opens its career with a Show well considered, well organised, worthy.



ORIGINAL DESIGN FOR WROUGHT-IRON STAIR RAIL! BY FRANÇOIS BABIN, OF PARIS EIGHTEENTH CENTURY



AN ENGLISH EIGHTEENTH CENTURY CHINTZ DESIGN



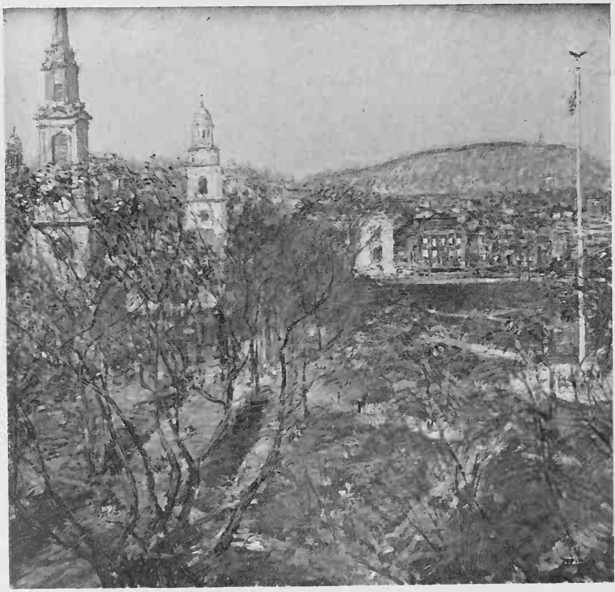
Pictures

American Art in Berlin

By Charles Rudy

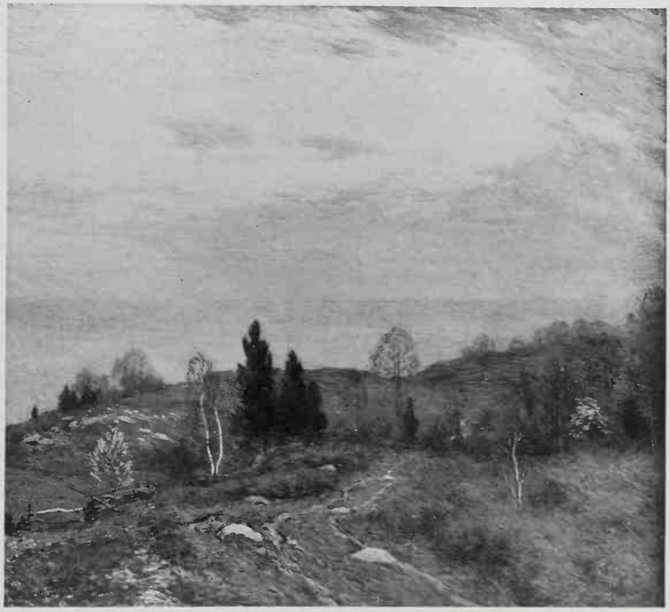
BERLIN has had a lucky year. A month or so ago an eighteenth-century French exhibition at the Royal Academy attracted connoisseurs even from abroad; this was followed by a unique collection of Manets—forty in number—hailing from the Pellerin collection, and exhibited at Paul Cassirer's; and now Berlin is rushing to see the Representative American Art Exhibition in the Royal Academy. Over two hundred canvases, painted by half as many artists, have been brought together by a German-American, Herr Hugo Reisinger, who was likewise responsible, two years ago, for a German exhibition in New York. We must be thankful to him for his last *coup* in the artistic world: it is the first time that Europe has been treated to a whole gallery of American painters, and it is to be regretted that Germany, and not England, has had the first benefit of the newly initiated movement. It is to be hoped that, at a future date, London will be equally favoured; but be that as it may, the fact remains that the success of the present experiment will find an echo from time to time, and American canvases, painted in America, will cross the Atlantic to Europe just as European paintings have in the past crossed the "Pond" to the States.

Is the exhibition to be seen daily at the Berlin Academy representative of American art? The question is being debated. A German professor, whom I had the pleasure of meeting, was enthusiastic. "Excellent work!" he said, "hardly a bad picture; but representative — of what? Individual talent, though excellent talent." The Kaiser (who, by the way, exhibits a dainty water-colour by Sarney) admires the landscapes, the Crown Prince admires Gari Melcher's *Mother and Child*, which Puritans pass with a sneer on their lips. There are Seine pictures and pictures painted in Munich; Homer Martin's *Poplars* among the former and Frank Duveneck's *Whistling Boy* among the latter, both of



CHILDE HASSAM NEW HAVEN [COPYRIGHT, MONTROSS GALLERY them excellent in their way. We have Sargent's portrait of Mr. Graham Robertson, about which it is said that the painter considers it his best. It is a marvellous piece of work in silvery black, with a man's soul painted on his face. Then there is Robert Henri's portrait of Mrs. Rockwell-Clarke, which, excepting for the vivid complexion, is practically a Sorolla. George de Forest Brush, with his two pictures *Mother and Child*, reminds one forcibly of Murillo: the same warm, soft tints in browns. The mother's hand is, however, far more delicately—one might almost say lovingly—drawn than anything painted by the Spanish master. Then there is Whistler. Was Whistler an American?—"Art has no home," and he proved it. His greatest pictures are, naturally, not in the exhibition, but there are at least a dozen aquarelles—poems in colour—and as many etchings, which are like midsummer dreams compared with the more virile touch of Pennell's *burin*. His *Portrait of a Girl* is likewise exhibited, but the one Whistler which attracts and holds is *On the Balcony*—girls, in flashing kimonos and wearing no less flashing chrysanthemums, on a balcony carpeted in blue. The perspective, or the background, is of a dirty sullen grey, with ugly factory chimney stacks belching forth disgusting smoke into the air. The effect of the *ensemble* is, to say the least, exotic and intensely powerful.

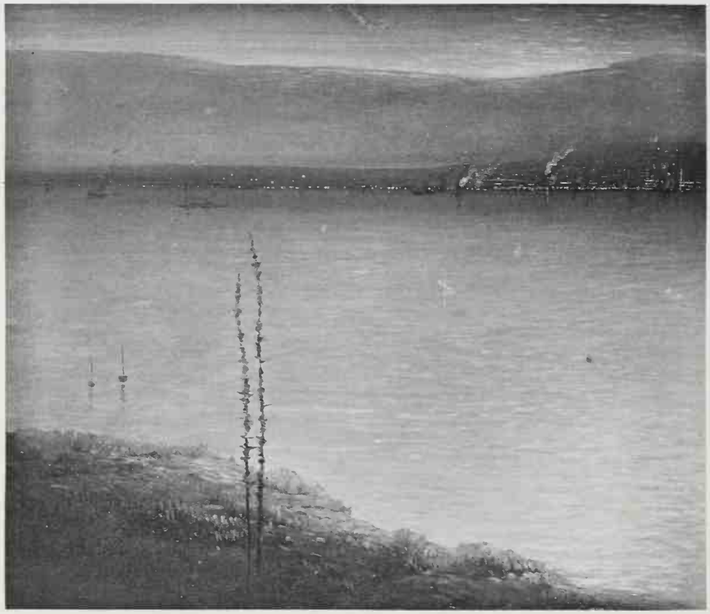
I could go on referring in the same strain to the pictures and their painters in the Royal Academy. There is Thomas Dewing, for instance, whose two delicate portraits are perfectly at home in the Whistler Room; there are Bryson Burroughs, who has quaffed art at the same fountain head as Puvis de Chavannes, and George Elmer Brown, whose exhibited landscape possesses the sentimental rusticity of Millet. But this method of narration would bring us no nearer the solution of the problem that is interesting Berlin art circles. That the exhibition is representative of American painters is certainly true, and more especially of the younger school of painters. The older masters have not been forgotten, however, such as Hunt, George Innes, and Blakelock. The latter has one small landscape in rich browns; Innes's *Autumn Oaks* appeals strongly on account of the masterful contrast between deep cobalt, green, and golden brown. Hunt, on the other hand, has three figures, each of which can be placed in the Valhalla of American art products.



W. L. METCALF SPRING FIELDS COPYRIGHT, MONTROSS GALLERY

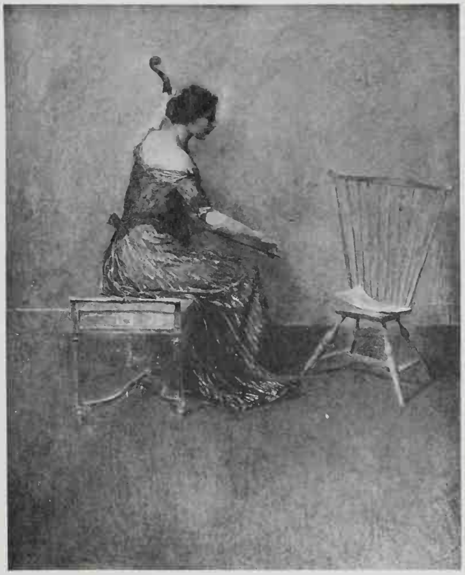
But individuals, however talented, do not necessarily combine to form a distinct art movement as was the Spanish School in the seventeenth and the British and French in the eighteenth centuries. Besides, the era of international exhibitions has strengthened Whistler's statement that art has no home. These are truths that must impress every visitor to the Berliner Akademie der Künste, where Europe lingers on American canvases much in the same way as Shakespeare on modern drama. It must not be supposed, however, that the above implies a slight on American art. Such an assertion would be absurd, considering that the painters across the Atlantic have emancipated themselves, and can go on creating excellent works without turning their eyes to either London, Paris, or Munich. Besides, does not Europe owe a debt to America, whose greatest genius, Whistler, influenced her own art movements towards the latter part of last century? This is undeniable; it is likewise true that the organisation known as the Ten American Painters did not only create impressionism in the United States, but helped to develop the so-called modern French School—which is really cosmopolitan and not French—along the lines it has since followed.

Twachtman (what a pity he is already dead!) has three landscapes in whites and pale lavender and rose, and one in warmer tones representing a *Waterfall in Yellowstone Park*. Personally I prefer his poems in white: they are soft, almost feminine; they are delicately painted without any apparent effort, the brush seeming to have wandered painlessly across the canvas. There is, moreover, something fragile, exotic—Japanese would be a better word to use—in the conception of the three pale landscapes half shrouded by boughs in the very foreground, thus having the centre of the picture thrown into the background. A similar composition is to be seen in Childe Hassam's *New Haven*, and that other sharply delineated picture by the same painter, namely, *Old Church in Lyme*. Both are beautifully soft. As a matter of fact, American painters seem to excel in the painting of objects half shrouded or veiled, and the exhibition contains many samples of this art. There is William Chase's *Woman in a White Shawl*: the left hand beneath the long fringes is the picture's greatest attraction. Joseph de Camp's *Red Feather*—a woman's head, the face covered by a brown veil—is another fine example, whereas Metcalf's *White Veil*, representing a woodland landscape seen through falling snowflakes, is a *chef d'œuvre*. And how blue—when you come to examine the white veil—are the falling flakes! They are not cold, however; you do not feel like shivering, you only dream. For it is all so soft and unpretentious—soft as a snowflake itself.



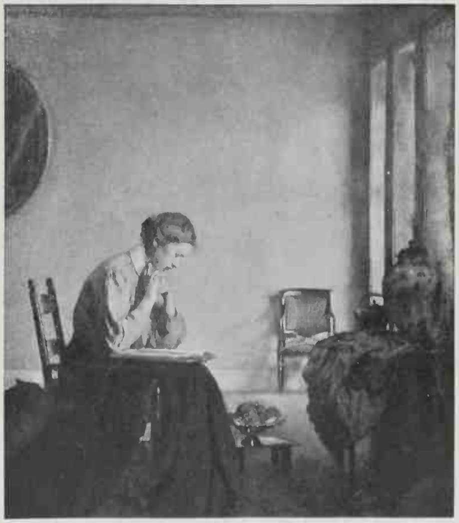
LEON DABO EVENING ON THE HUDSON

The softness of American landscape painters is



T. W. DEWING THE CELLO PLAYER (THE FREER COLLECTION IN THE U.S. NATIONAL GALLERY, WASHINGTON)

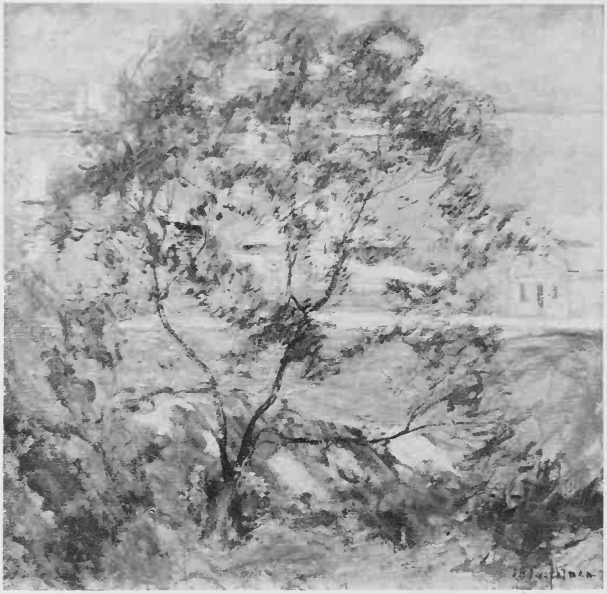
their greatest charm. Dabo painting his Hudson River scenes in silvery grey, mauve, and pale blues; Homer Martin in his Seine landscape; Leonard Ochtman revelling in the hazy violet tints of a Connecticut spring morning; Willard Metcalf in his *Spring Fields*, all (and there are many more beside those just mentioned) are eloquent disciples of that art which, begun by Whistler and carried through Twachtman, leads to a poesy almost beyond reach of the European. Why? The answer is not easy to find. Though Innes reminds one of the old French landscape painters of the Campagna in Rome, his disciples seem to adhere to the *rêverie* of a Whistler, and the result is that their canvases have a dreamy sentimentality and "artistic nothingness" about them that appeals to the true lover of art more than the weird combinations of greens and yellows so characteristic of El Greco.



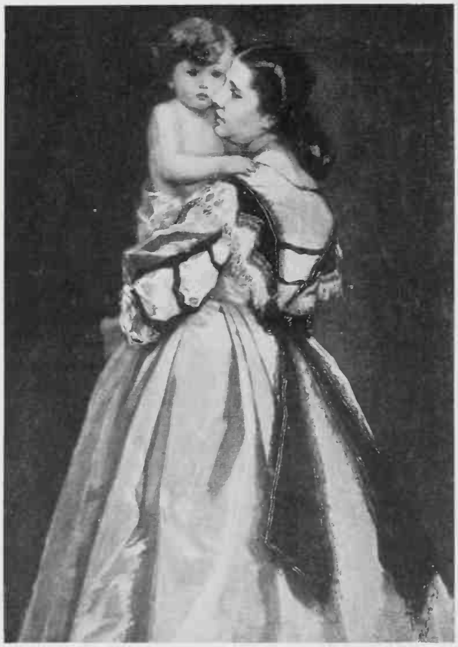
E. C. TARBELL GIRL READING
MUSEUM OF FINE ARTS, BOSTON, COPYRIGHT

If American artists—unfortunately, the Rockies with their wealth of colours and shades still await their Segantini—approach dreamland with a delicacy peculiarly their own, they do not therefore lose their sense of light. On the contrary, their great strength seems to lie in the "perpetuation of an instant," in the perpetuation of light effects with almost photographic precision. Metcalf's *White Veil*, and, above all, his *Trembling Leaves*, are fine examples of moving, quivering light. The same can be said of Benson when he paints his daughters in the sunshine, Walter McEwen in *The Secret*, Irving Wiles when catching the effect of light on a silken gown in *The Comfortable Corner*, and last, but not least, Julius Stewart in his *Nymphs*. The latter is a forest scene—two nudes among green boughs *en plein soleil*, and the sunshine falling in brilliant patches on arms and face with a vividness and intensity that is strangely sensuous.

Remarkable is Robert McCameron's conception when he paints the *Absinthe Drinkers* in a milky green light that reminds one forcibly of the colour of an *absinthe gomme*. A warm red light glows over Joseph de Camps's *La Penserosa*; a cold silvery blue is the key-note to Edmund Tarbell's picture of a girl sitting in a room. It is the same light, transparent and almost tangible, that made Velasquez's *Meniñas* famous. The effect of soft light rippling on moving waters is seen to advantage in Dabo's fanciful landscapes and Edgar Cameron's *Dreamland*. George Hitchcock exhibits his *Madonna*. The idea of the picture is certainly original: a young Oriental girl in a white woollen robe standing in the foreground against a grove of orange trees. There is this to be said about it, however, that, though painted in broad sunlight (the violet shadows prove it) and presumably in the East, the artist has by no means caught the peculiarly golden violet glow of the distant shores of the Mediterranean.



J. H. TWACHTMAN SPRING LANDSCAPE HERR HUGO REISINGER, NEW YORK



WILLIAM MORRIS HUNT MOTHER AND CHILD
MR. E. HUNT-SLATER, WASHINGTON

George Bellows is represented by one picture — *Blackwell Bridge.* This young painter is becoming more and more popular, but I cannot say that he appeals to me. His brushwork—about which there is nothing feminine—impresses one as having caused the artist exceeding labour, and in this he is diametrically opposed to either Twachtman or Childe Hassam. There is virility, however, in the touch, and in this respect he comes nearer than many to the peculiar strength of Winslow Homer's brush. This last-named artist is certainly one of the attractions at the exhibition, though he is only represented by four pictures, one of which is a marine. And what terrible effects the lonely artist can obtain with his sombre colours!

Of the lady artists, Cecilia Beaux exhibits two portraits, one of a *New England Woman* and the other of a *Girl with a Cat.* In the latter a weird effect is obtained by the similarity between the eyes of the feline and the feminine—a truth that Hichens sought to prove in one of his delightful short stories. Mary Cassat exhibits likewise two paintings, one of a *Mother and Child* and the other of a lady *At the Toilette.* The sharp contrast between a vivid green bodice and a no less vivid carmine dressing-gown gives this last picture a stamp of its own.

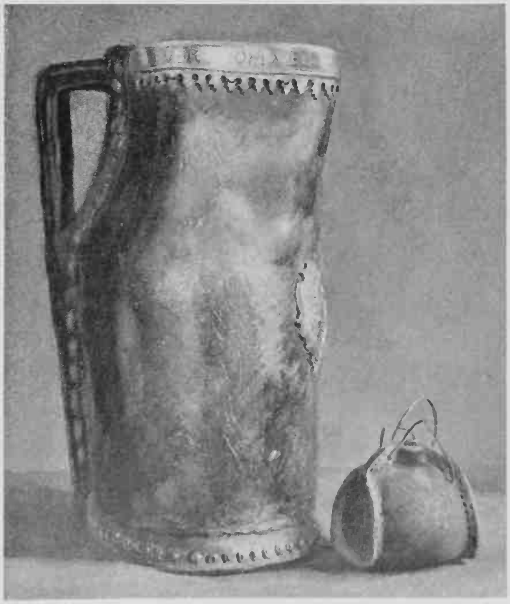
To be mentioned in conclusion are two pictures, an admirable still-life by William Chase, and John White Alexander's *Sunlight.* The former represents a platter of fish, and what a mine of colours the painter has seen in the upturned head of one of these fish. Even Manet could not have created a more subtle discord. As for the execution of the other picture mentioned — the portrait of a lady in pale green with two beams of sunlight cutting across the skirt—it is of the very simplest, so simple as a matter of fact that we are at a loss to know how the portrait was ever painted. Robert McCameron has a portrait of President Taft (I prefer his *Absinthe Drinkers*) and Melchers another of Ex-President Roosevelt in riding attire.

Miscellaneous

The Bombard

By Oliver Baker

The English leathern jug or Black Jack was often of considerable size, but there were pitchers of leather which were still more enormous. The lightness of the material and its great strength led to their dimensions being increased beyond the limits imposed on other pots by the weight of the earth or metal of which they were made. This resulted in tankards of leather holding several gallons (sometimes as many as six or eight) being made for such households or communities as could afford to pay for them. These gigantic leather jugs were known in the sixteenth and seventeenth centuries as "bombards."



BOMBARD AND LEATHER BOTTLE
IN THE POSSESSION OF VISCOUNT POWERSCOURT

The name was probably given them from some real or fancied resemblance to the larger and clumsier ordnance of those days. This idea is illustrated by a verse in the "Song in praise of the Black Jack," printed in D'Urfey's *Pills to Purge Melancholy*, a late seventeenth-century effusion, which, comparing the ease with which a jack could be cleansed to the difficulty of getting at the interior of a leather bottle, says—

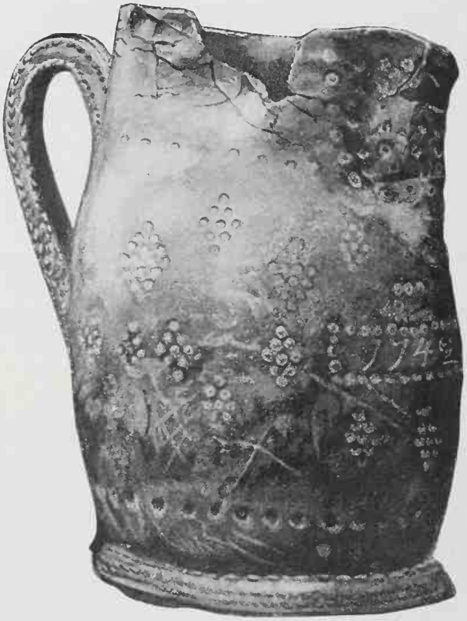
> "But if in a cannon-bore
> jack it had been
> From the top to the
> bottom all might
> have been clean."

The weapon known as the bombard was a cannon of large size generally, and in shape somewhat like a mortar or howitzer, and was used chiefly for the defence of fortresses.

The term "black jack" was, after the end of the fifteenth century, the generic name for all leather pots from mugs upwards, and therefore, for the very large sizes, the names "bombard" and "black jack" were interchangeable. An instance illustrative of this occurs in the first scene of *A Jovial Crew, or the Merry Beggars*, a comedy by Richard Broome, presented at the Cock Pit in Drury Lane in 1641. In the stage directions is the following: "Enter Randal and three or four servants with a great kettle and black jacks and a Baker's Basket all empty." Whereupon Randal says: "We have unloaden the Bread Basket, the Beefe-Kettle and the Beer Bumbards."

Though it is difficult now to realise the capacity for ale-quaffing which characterized this country when ale was the ordinary beverage of every man and woman and most of the children in it, and though doubtless the more huge jacks were useful for carrying large supplies of liquor from cellar to buttery and from buttery to hall; the bombard must, one would think, have been more valued for its imposing parade of hospitality, like big oxen roasted whole, than for real convenience or advantage. At the monastery at Paddington the cellarer was bound to find beer at the feasts and anniversaries in "the great tankard of twenty-five quarts." Vessels of ordinary size would do for every-day occasions, but at festivals the six gallon tankard was to be produced. Though its material is not stated, this noble pot, one feels, must have been a leathern bombard. What other could have held such a stupendous "quencher"?

So overgrown and bloated a vessel was the bombard that the word became almost synonymous with inflated swaggering and exaggeration. In this sense Ben Jonson, in his translation *Horace, his Art of Poetry*, uses "their bombard phrase and foot and half-foot words" to express the "projicit ampullas et esquipedalia verba" of the original. He also makes use of the expressions "you braved us with your bombard boasting words," and "such other bombardicall titles" in other parts of his works. In Howell's *Letters* (1650) is the passage "He that entitles himself Most Puissant and Highest Monarch of the Turks with other such bombardicall titles."



BOMBARD IN THE POSSESSION OF THE MARQUIS OF NORTHAMPTON AT COMPTON WYNYATES

The leather bombard is also mentioned in Ben Jonson's masque of *Mercury Vindicated from the Alchemists*, in the passage "I am to deliver the buttery in so many firkins of aurum potabile, as it delivers out bombards of bouge," "bouge" in this connection meaning an allowance of drink. Again, in the masque of *Love Restored* by the same author is the sentence "With that they knock hypocrisie o' the pate, and made room for a bombard-man that brought bouge." In a play of 1630, Nathaniel Field's *A Woman is a Weathercock*, Captain Ponts remarks of one of the characters, "She looks like a great black bombard with a pint pot waiting upon it." A ballad of the middle of the same century, *Sir John Barleycorne*, contains allusions to the same vessel, in which are puns on the military coat called a jack and the weapon known as a bombard. "Some of them fought in a blacke Jacke, some of them in a can," and again

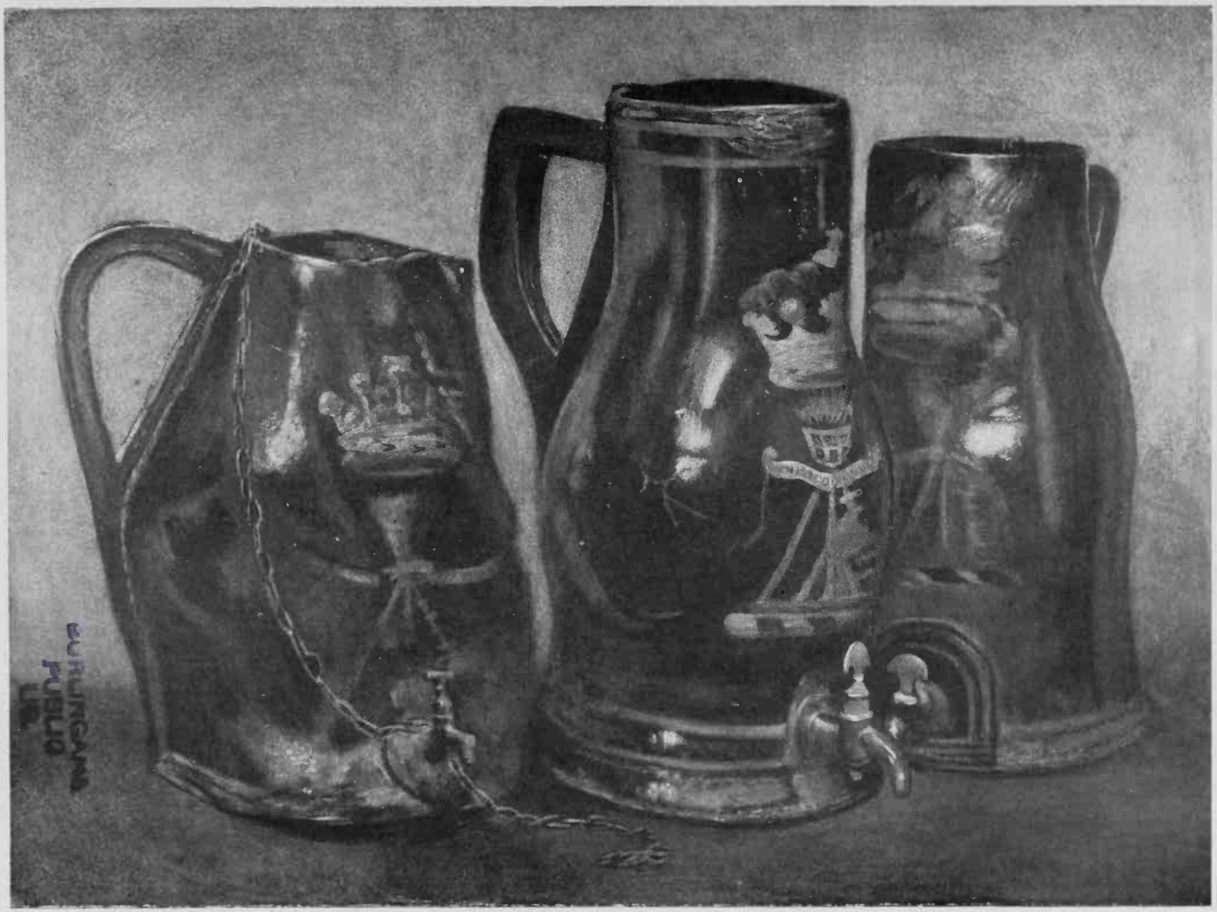
"Some brought jacks upon their backs
And some with Bombards goe,
And every man his weapon had
Barley Corne to overthrow."

John Taylor, the Water Poet, in his *Trauels to Hamburghe* (1617), in describing the bloated figure of the Hamburg hangman, says: "Gogmagog or our English Sir John Falstaff were but shrimps to this bezzling Bombard's longitude, latitude, altitude and crassitude, for he passes and surpasses the whole German multitude."

References to the bombard occur in several of the plays of Shakespeare. In the first part of *King Henry IV.*, Prince Henry, in reproaching Falstaff, describes him as "that swol'n parcel of dropsies, that huge bumbard of sack." Again, in the *Tempest*, Trinculo, in fear of an approaching storm, says: "I hear it sing i' the wind: yond' same black cloud, yond' huge one, looks like a foul bumbard that would shed his liquor." Also in *King Henry VIII.*, where the Lord Chamberlain rebukes the palace porters, he says, "You are lazy knaves, and here ye lie, baiting of bumbards, when ye should do service."

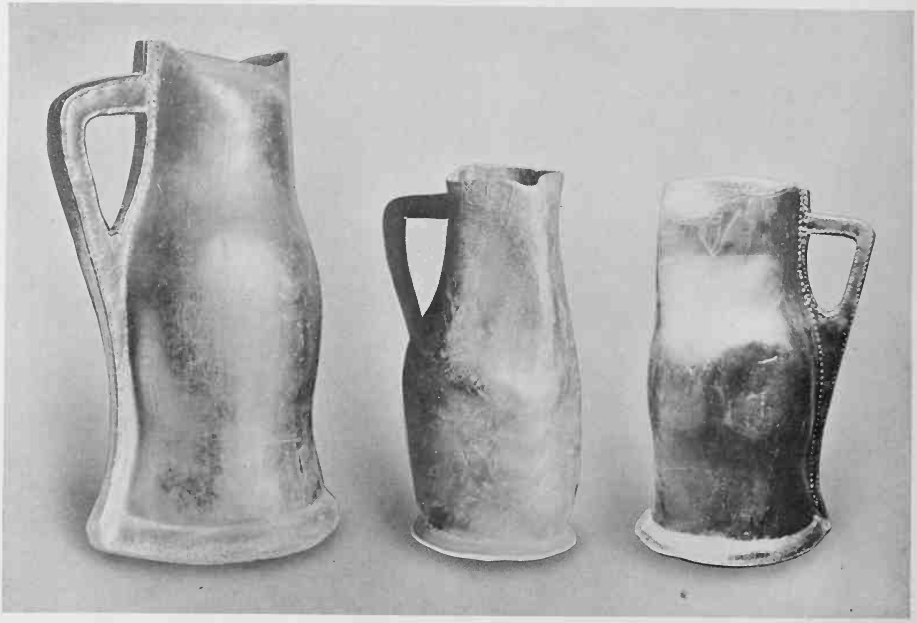
It is curious that Taylor, the Water Poet, speaks of large leather bottles as bombards. In the "argument" to the verses he calls "Taylor's Farewell to the Tower Bottles," he gives an account of the collection of an old tax or gift to the Lieutenant of the Tower, "which guift was two blacke Leather Bottles or Bombards of Wine from euery Ship that brought Wine into the Riuer Thames."

It may be noted, while speaking of the celebrated waterman of Stuart times, that the modern phrase, "bum-boat woman," was derived from the huge leathern pitchers in which beer was supplied to soldiers. The man who served out provisions was the "bumbard man," which title, when transferred to the provision dealer among sailors, became "bum-boat woman."



BOMBARDS IN THE POSSESSION OF THE MARQUIS OF NORTHAMPTON AT CASTLE ASHBY FROM A DRAWING BY OLIVER BAKER, R.E.

BURLINGAME PUBLIC LIB.



A AND B. BOMBARDS AT WROXTON ABBEY. IN THE POSSESSION OF LORD NORTH C. BOMBARD AT CHIRK CASTLE

In Peele's *Jests* a man who served out liquor is called the "bumbort." In the seventeenth-century *Paralysed Soldier* of James Shirley occur the lines—

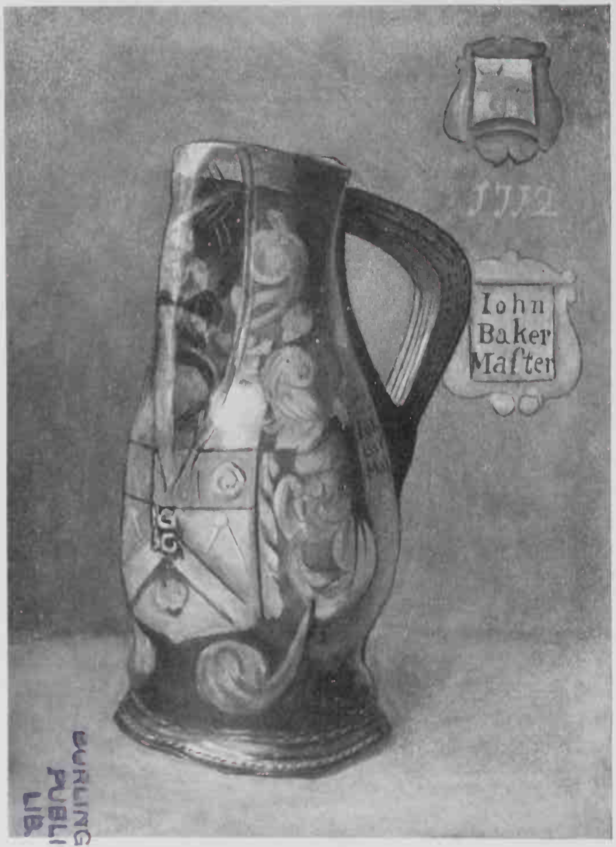
> "His boots as wide as black jacks
> Or bumbards toss'd by the King's guards."

Named after a military weapon, the bombard was to some extent a military vessel, and was much used in serving beer to garrisons and large bodies of men. Some of the larger jacks, which are important enough to be called bombards, and which have been acquired by collectors in modern times, are stated to have come from the Tower of London. No evidence of this is forthcoming on search being made by the present custodians; but there is probably some foundation for the idea, which is one of great plausibility. A fine bombard, now at Swythamley Park, Staffordshire, was bought about fifty years ago by the late Mr. Philip L. Brocklehurst from a dealer who said he got it from the Tower at a sale of old muskets and lumber. The jack is 22 in. high, and 33½ in. round the middle.

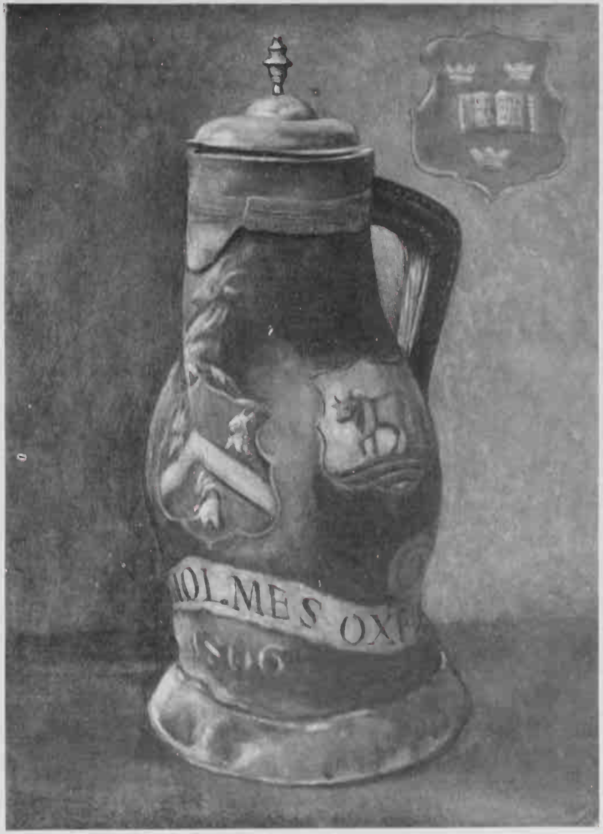
At the ancient seat of Lord Walsingham, Merton Hall, Norfolk, an immense bombard has been preserved for many years, which is said to have belonged to Queen Elizabeth. It has on the front a crown incised in the leather, on the left a letter E, and on the right an R. The jack is evidently very old, and the letters were made while the leather was new and soft, as the edges of the incisions have curled up slightly. This right royal pitcher is 26 in. in height, 10 in. by 7½ in. at the mouth, and 13 in. across the bottom. It is certainly one of the most interesting jacks extant, not only for its grand proportions, but as being one of the earliest of undoubted credentials. It is conjectured that it may have come from Thetford, where there was a royal residence.

Thomas Heywood, writing in 1635, mentions "the great black Iacks and Bombards at the court" of Charles I., and huge pots of leather are still in existence which are judged, by dates and initials incised upon them, to have belonged to the household of that king. Most of them are stated to have come from Kensington Palace early in the last century; but however this may have been, there are in different parts of England, in public and private collections, more than a dozen great bombards which have incised on the front, with a large crown, the initials C. R. and a date.

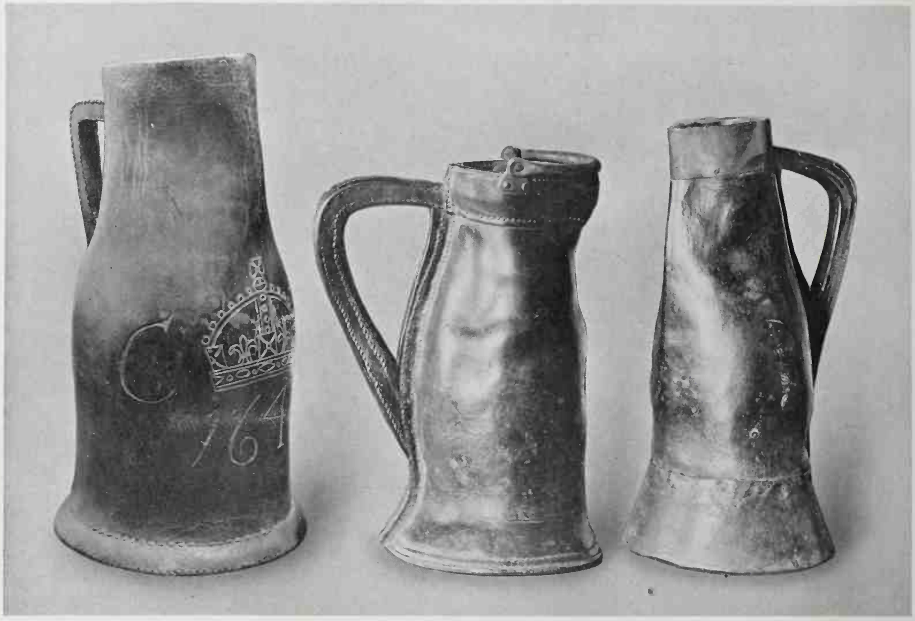
In the Mediæval Room of the British Museum is one which is reproduced on page 116. It is 21 in. high, and was purchased in 1873, having belonged to the late Mr. J. F. Lucas, of Bentley Hall, Derbyshire. At the Royal Museum, Peel Park, Salford, is a similar bombard of the same size, and having the


1712
Iohn
Baker
Maſter

BOMBARD WITH ARMS OF THE JOINERS' COMPANY OF OXFORD
FROM A DRAWING BY OLIVER BAKER, R.E.



BOMBARD WITH THE ARMS OF THE CORDWAINERS' COMPANY OF OXFORD
FROM A DRAWING BY OLIVER BAKER, R.E.



A. BOMBARD IN THE BRITISH MUSEUM   B AND C. BOMBARDS AT WARWICK CASTLE

same crown, date, and initials; and at Salisbury Museum another like it, except that it is 2 ft. high.

Another fine example, like the British Museum one, but 2 in. shorter, and dated 1642, is in the possession of Viscount Melville at Cotterstock Hall, Northants. On one side, near the handle, is a capital E, of which no explanation is known. Another is at Rockingham Castle, Rutland, in the collection of Mr. G. L. Watson. Another, the property of Mr. C. C. Seton, of Heath House, Shropshire, has a rim of silver with an ornamental indented edge.

At an old mansion in Cornwall, Mrs. C. Lygon Cocks has no less than eight of these great pitchers, which were said to have come from Hampton Court Palace; but I have been unable to find evidence to support this statement. Five of them are 25 in. high, and three 22 in. All have the same initials, crown, and date.

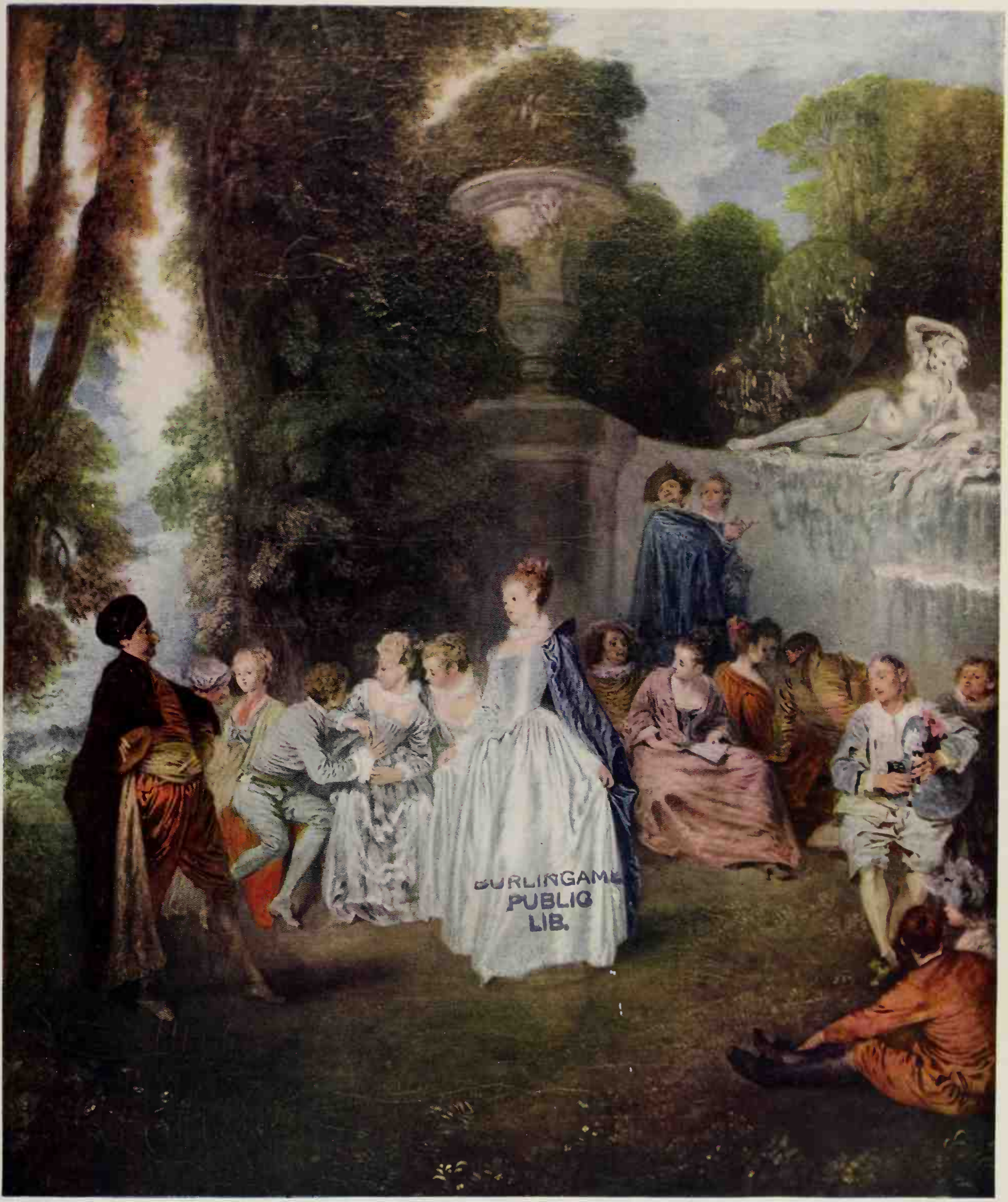
Mr. J. A. Fuller Maitland has inherited a similar old jack which has been in his family about seventy years. Its height is 22 in., and the girth at the widest part of the body 33 in.

Some huge bombards are still in existence which are believed to have been used in the household of Oliver Cromwell when Lord Protector. There is a fine example, 23 in. high, in the possession of Lord Powerscourt, which is illustrated on page 111. It has a deep engraved border of silver round the rim, on which is the inscription: "Oliver Cromwell 1653 the Lord Protector of England, Scotland, and Ireland." On a silver embossed plate attached to the front of the jack are the arms of the Commonwealth, quarterly 1st and 4th, a cross gules (for England), 2nd azure a saltire argent (for Scotland), 3rd argent a harp (for Ireland) over all on an inescutcheon sable a lion rampant argent, Cromwell.

There are two similar bombards in the collection of Mr. H. Dent Brocklehurst at Sudeley Castle, Glos., and a similar pair are in the possession of the Earl of Wemyss. A similar one, with the addition of a motto, PAX QUÆRITUR BELLO, to the arms, is at Heath House, Salop, in the collection of Mr. C. C. Seton.

A slightly smaller one belongs to Mrs. Hoare, of Mickleton, Glos., and in a room called the Cromwell Room at Kimbolton Castle, Hunts., a seat of the Duke of Manchester, is a similar silver-mounted leather bombard.

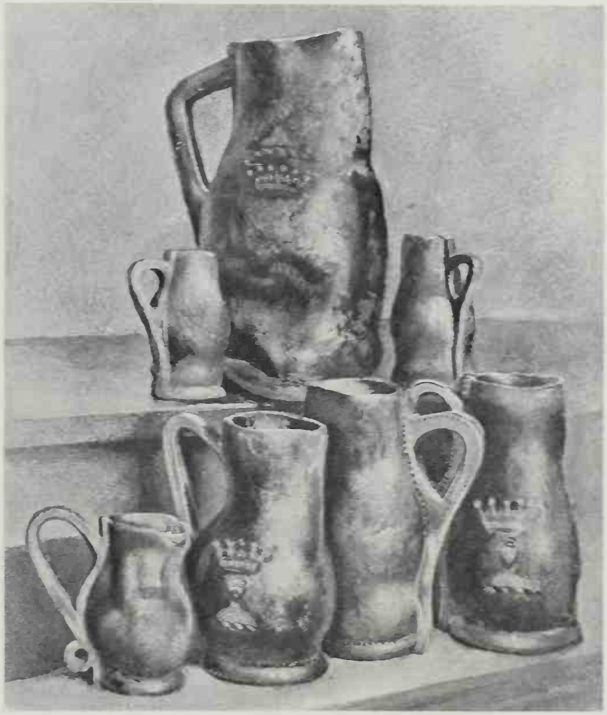
The fact of these bombards with Cromwellian and Carolinian dates, etc., being so numerous seems to suggest that some of them may be ancient ones of plain character, which have been "worked up" to make them more saleable. I have not actually examined more than half of them, and certainly those I have



A FÊTE CHAMPETRE
BY ANTOINE WATTEAU
At the National Gallery, Scotland

BURLINGAME PUBLIC LIB.

seen bore no apparent evidence of having being tampered with. At the same time it would be quite possible to produce the engraved silver mounts of the Cromwellian jacks, or to incise the big C. R., date, and crown of the other ones. On none of the latter (not even on the one in the British Museum) is there any sign of the leather having curled up at the edges, which it would have done to some extent if the incisions had been cut when the jacks were made. Of course this need not invalidate them, but I cannot help thinking that some of them may have come from Chelsea Hospital, where, in the middle of last century, bombards were numerous. It would be interesting to closely examine them for traces of the big C. H. that is painted on the Chelsea jacks.



BOMBARDS AND BLACK JACKS IN THE POSSESSION OF EARL BEAUCHAMP AT MADRESFIELD

Deeply interesting and redolent of history and association as these leathern vessels are which have found their way into the hands of collectors and public galleries, yet more so are those which have remained in their original homes. Even if they had no romance and picturesqueness of their own, the loveliness and venerableness of their surroundings would make the study of them a fascinating one.

Bombards exist still in a number of old English houses, and the following are a few of the more interesting instances. At Cotheridge Court, near Worcester, is an early example remembered by Mr. R. M. Berkeley to have been in daily use in the time of his grandfather. At Helmingham Hall, the Norfolk seat of Lord Tollemache, are four great bombards with other jacks of leather, and at Stoneleigh Abbey, in Warwickshire, is a fine one with arms and crests, which is still used by the servants of Lord Leigh. At Madresfield Court, Worcestershire, a huge one, with the arms of Earl Beauchamp, hangs at the head of a row of lesser jacks.

In Warwick Castle, in that part of the vast vaulted under-croft which has for many years been used as a servants' hall, there are two leather bombards of unusual shape, and painted with arms and crests. Being leaky and worn they are no longer used, but hang on the wall in one of the bays of the vaulting. The smaller one is 19 in. high, and emblazoned on the front are the arms of Greville impaled with others difficult to decipher, with a swan and lion rampant as supporters. Above it is a crest, and above that an earl's coronet. A brass handle over the top, dated 1823, shows that it was in use till modern times.

The photographs on page 116 give an idea of their shape, but none of the arms. The taller one is 21 in. high. On the front an earl's coronet is painted, surmounted by a swan, and on each side a coronet with the Bear and Ragged Staff. A brass handle over the top, dated 1823, shows that in the nineteenth century it was still in use.

Chirk Castle, the ancestral stronghold of the Myddelton family, contains two grand old bombards, 22 in. high, which have remained there from ancient times. Another huge pair have survived in the old hall of Littlecote, near Hungerford. They boast the exceptional proportions of 25 in. in height and 38 in. in circumference. They are quite plain like the foregoing.

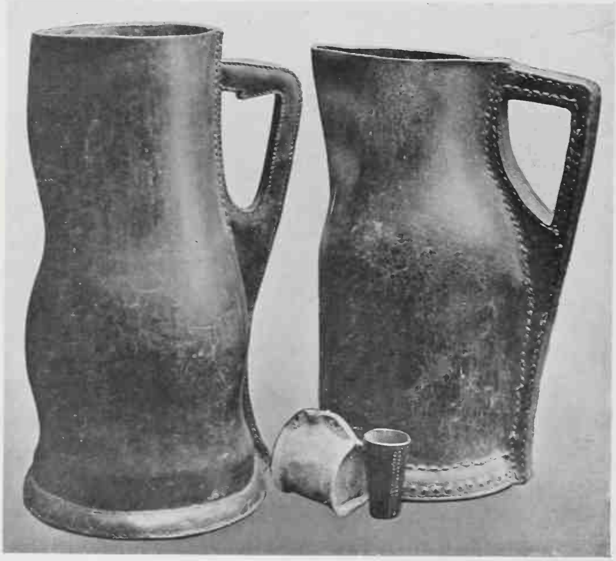
At Coombe Abbey, the seat of the Earl of Craven, in the north cloister, which is part of the Cistercian monastery, are three bombards of great size, and in the Elizabethan hall of Wroxton Abbey, the Oxfordshire home of Lord North, are two more of early character. Lord Zouche, at Parham Park, Sussex, has a fine and massive old jack which stands on the table of the great hall.

A striking object in the great hall at Compton Wynyates, the celebrated Warwickshire house of the Marquis of Northampton, is a bombard of tubby and bloated figure. It is the latest with an authentic date that I have met with. The body is thickly covered with stamped patterns arranged in groups, and within a border are the initials T.M. and 1742. The round handle and less graceful contours are characteristic of the jacks made in the 18th century. The Marquis of Northampton has also three great bombards at Castle Ashby, Northants, which are painted with the arms of Compton.

At the Royal Military Hospital at Chelsea, many bombards remained in actual use till about fifteen years ago, but were being gradually replaced with tin cans. Nine of these immense leathern pitchers were in the great cellar of the old mansion which has been occupied so long by the military veterans, when I first saw them in May, 1896. Amidst such surroundings they presented with extraordinary realism such a scene as in olden times must often have been witnessed in many a collegiate or baronial cellar. This group of great bombards holding five gallons a-piece, standing in dusky grandeur on the time-worn pavement with a background of ghostly pillars and groined arches, relieved by rows of casks ranged against the walls and lighted by small casements high up in the whitewashed vault, made a scene vividly suggestive of past days and not readily to be forgotten.

I am glad to have had some part in rescuing from neglect these grand old jacks, which, at the time of my first enquiry, had been lost sight of. At one time these old vessels were much more numerous at Chelsea Hospital, but in the course of years the majority have found their way into private hands. Two, which are now at Brympton Hall, Somerset, were stated when bought by Sir Spencer Ponsonby-Fane, Bart., to have come from there, and one has distinct traces of the big C.H. in white paint. In examining three great bombards acquired by the late Sir Francis Boileau, Bart., I noticed on two of them the remains of white paint showing where the initials C.H. had been scraped off, having been induced to search for these traces by the resemblance the jacks bore to those at Chelsea. A similar resemblance is evident in two grand bombards in the collection of Mr. H. H. Edmondson, of Preston.

At Greenwich Hospital no black jacks are known to exist, but when that old palace was inhabited by naval pensioners there is every probability that beer bombards would be used there in large numbers. Sir Francis Boileau had at Ketteringham Park, Norfolk, a bombard of the enormous capacity of $7\frac{1}{2}$ gallons, which he bought in the year in which the indoor establishment for pensioners at Greenwich Hospital was broken up, from a cobbler who said he bought it at the sale of things from the great dining-hall there. In the collection of Mr. James Whitfield, of Moseley, Birmingham, is a fine bombard said to have come from Kensington Palace.



BOMBARDS FROM GREENWICH AND CHELSEA HOSPITALS, LEATHER BOTTLE AND LEATHER CUP AT KETTERINGHAM PARK, NORFOLK

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

PAINTING ATTRIBUTED TO ANDREA DEL SARTO.

MISS GIBBONS would be glad to know whether the picture of which she sends photograph, and which is attributed to Andrea del Sarto, is the work of this artist. It has been through Christie's.

PORTRAIT OF SIR WILLIAM PALLISER.

DEAR SIR,—Can any of your readers inform me of the whereabouts of a portrait in oils of the late Sir William Palliser, painted by Muller? It was sold in London in 1883-84.

Yours faithfully,
H. B. GALLOWAY.

PORTRAITS ATTRIBUTED TO LELY.

DEAR SIR,—A friend of mine has two oil paintings of which I am sending two photographs. An expert says they are by Sir Thomas (*sic*) Lely, about 1710. They are in the old frames, and about 6 ft. by 4 ft. I should like you to find out the family history of them, and value.

And oblige,
ALFRED GRATTE (Newport).

The two pictures have just been cleaned, and the colouring of the lady is very fine.

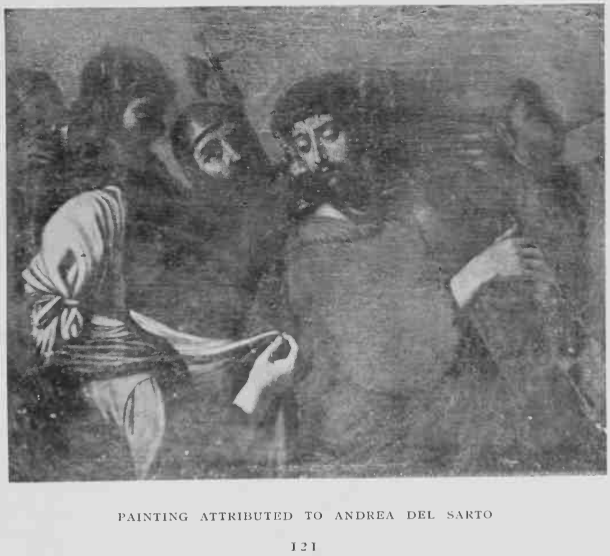
"THE JUDGMENT OF PARIS."

DEAR SIR,—I see in the correspondence column of the April CONNOISSEUR MAGAZINE, on page 271, a photograph of a print, *The Judgment of Paris*, and a query on page 276, asking if any reader can give the painter and engraver of the picture. I possess the picture myself, with full margin. The painter is W. Etty, R.A., and the engraver G. W. Wass. Perhaps you will kindly let me know the value of the mezzotint which I possess.

Yours truly, S. HOLFORD.

THE HON. R. P. STANHOPE'S UNIDENTIFIED PORTRAIT.

SIR,—Perhaps the painting is of Major-General Sir Robert H. Sale, G.C.B., with the order to join



PAINTING ATTRIBUTED TO ANDREA DEL SARTO

the army on the Sutlej, being then just returned from India to England, and in the midst of enjoyment, approbation, and gratitude of his country he was re-called to India. This might be why the painting is not completed as to signing, etc. Supposing it to be a repeat order by the artist of his earlier portrait, it was left in case the gentleman might have some details altered on his return, which I am afraid he never did, as he died at the age of sixty-three on the field of Moodkee. The wearing of a wig on this occasion was perhaps to hide a severe scalp wound received at Pagoda Point. Hoping this idea may be of some assistance to you,

I remain,
Yours respectfully,
Miriam R. Green.

Rosamond's Pond.

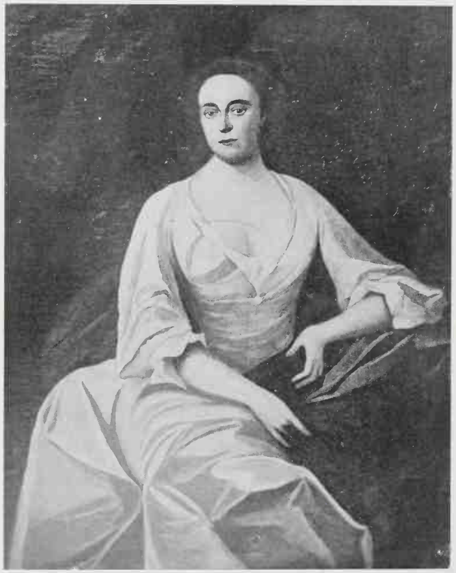
Information desired as to present ownership of oil painting, described by Austin Dobson ("William Hogarth," 1891): "*View in St. James' Park*, belonged to S. Ireland, afterwards to Messrs. Gwennap, Colnaghi and Willett. Now in the possession of Louisa Lady Ashburton ($60\frac{1}{2}$ in. by $39\frac{1}{2}$ in.)," p. 349. Paintings of uncertain date. At the death of the last-named owner certain pictures were sold at Christie's; the auctioneers' books show that *Rosamond's Pond* was not included in the sale. A lithograph thereof was made and published in 1840 ($17\frac{3}{4}$ in. by $11\frac{3}{4}$ in.), an impression of which may be seen at Kensington Palace or in the Crace collection in the British Museum. If the above history is correct, S. Ireland possessed another picture of the same subject by the same artist, reproduced in the April number of this Magazine, from a print in *Graphic Illustrations*, vol. ii., p. 57.

H. S. Bennett.

Picture by W. Dobson.

Dear Sir,—You gave in your April number, p. 273, a photo of a picture you supposed to be painted by Dobson. I have an engraving by C. van Dalen (seventeenth century), after a picture by the Dutch painter, Govert Flinck (1615-1660), which represents *Johan Maurits, Count Nassau*, surnamed The Brazilian, a nephew of William the Silent, in the costume of Magister of the Order of St. John of Jerusalem (1604-1679). Though not so clear in details the photo corresponds exactly with the engraving; therefore it seems to me the photo is after a copy, but I do not know where the original painting is.

Yours faithfully,
W. Dijckmeester
(Middelburg, Holland).



PORTRAIT ATTRIBUTED TO LELY

Unidentified Painting.

Dear Sir,—I am enclosing a photo of a picture in my possession, and shall be obliged if you will kindly publish the same in your "Notes and Queries," as I should be glad to find out the name of the painter, and about the value of the picture. The size is 30 in. by 36 in. (See page 124.)

Yours truly,
Eliza Anne Wood.

"Prince Rupert."

Dear Sir,—Can you inform me through your columns of the name and address of the person or persons that are in search of a missing picture of *Prince Rupert?*

And oblige, yours faithfully,
J. Mitchell.

Unidentified Portrait.

Sir,—In The Connoisseur Magazine for April, on page 255, Mr. Conway Gordon enquires about a portrait which he cannot identify. It is that of Sir John Lewis, of Ledston, to whose estates my family succeeded. My brother has the portrait of Sir John Lewis at Ledston. I should be glad to answer any inquiries about the matter.

Yours faithfully,
George Hastings Wheler.

J. McGowan, Publisher.

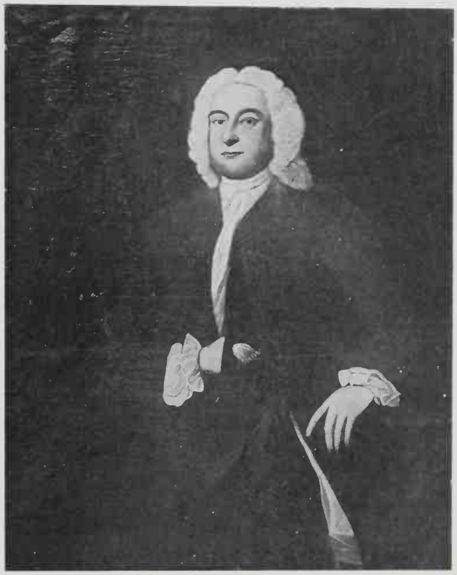
Dear Sir,—Can any reader tell me in what year J. McGowan, Great Windmill Street, Haymarket, printed *The Fables of Æsop and others*, 2 vols. illustrated, or the year this firm was in existence?

Yours, etc., D. Langford.

"The Burial of Charles I."

Sir,—About thirty years ago, or perhaps a little more, a picture was exhibited in the Corporation Galleries, Glasgow, which were then named the "Madellan Galleries." The subject of this picture was *The Burial of Charles I.* The coffin was being lowered into the grave by the four devoted followers and steadfast friends of the much maligned, persecuted and despoiled king and martyr. Bishop Julian is standing at the head of the grave with the open Prayer-book in his hand, but is prevented from reading the service by the interposition of a Roundhead soldier, who openly places his hand upon the book, which is, of course, an historical fact. The wife of the soldier has her hand upon her husband's breast, and entreats him not to interfere. It was a magnificent picture, and I long to see it again, and, if possible, obtain a humble copy.

Yours faithfully, Ada Schurmer.



PORTRAIT ATTRIBUTED TO LELY

The Dr. Leishman Sale.

Dear Sir,—I have a picture in my possession with the following written on the back,

"*Satyr and Nymph*,
by Cornelius Pollemburg,"

a picture of much value on old oak panel, purchased at the sale of the effects of the late Rev. Dr. Leishman, Minister of Govan. Size, 10½ in. by 13½ in. I shall be very pleased if you could let me know when Dr. Leishman's sale took place, and what price this picture brought.

I am, yours faithfully, Thos. Hill (Glasgow).

Jean Paul Mascarene.

Gentlemen,—In 1745 or thereabouts Jean Paul Mascarene, Huguenot from Languedoc, France, became Governor-General of Nova Scotia, and eventually died at or near Halifax, N.S.

During his somewhat strenuous life, one or more portraits of him were painted, a copy of one being now at King's College, Windsor, N.S., and a copy of a copy (?) being in possession of the Massachusetts Historical Society in Boston, Mass.

Twenty or more years ago a man claiming to own an original portrait of Mascarene was in Boston, Mass., where he endeavoured to dispose of it to some of the American descendants; but they were either not interested or thought the asking price for the portrait excessive, and he went away without effecting a sale.

At this time they have no knowledge who the man was, or whether he came from England or France, though they think the former.

It seems entirely possible that, having been a public official of some note in the English Colonial service, there may be in existence some—so to speak—"official" portrait. I have been unable to discover anything on this side of the water other than the two copies previously mentioned, though the presence of old Mascarene silver, and perhaps furniture, in possession of American descendants would, in a way, imply that the American heirs were the principal ones at the time of Mascarene's death, and that they, rather than European relatives, divided his personal estate. If so, any portrait at that time in America would be apt to remain here, unless it belonged to the British Government.

I judge there may be many descendants both in this country and in France; but where to look for a portrait except in England, or perhaps among the archives of Languedoc, puzzles me.

I have been advised to write The Connoisseur Magazine about the matter, because while you may not be able to offer any helpful suggestion, yet some of your readers may possess just the information necessary to locate the painting sought for.

Very truly, E. W. B.

A Spurious Woffington

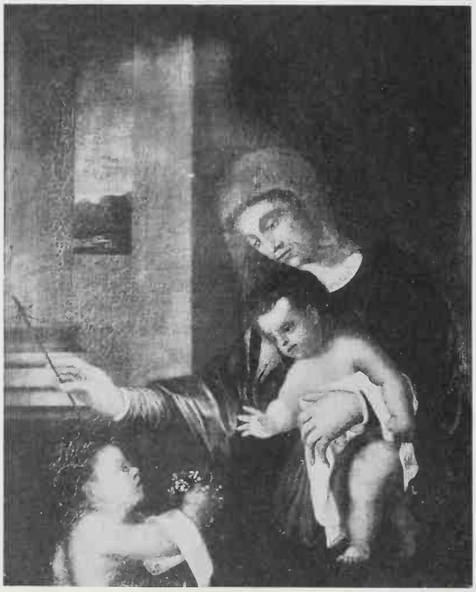
To the Editor of THE CONNOISSEUR MAGAZINE

Sir,—As an occasional contributor to your pages on the subject of theatrical portraiture, I crave the boon of a little space to express my earnest conviction of the spuriousness of a popularly accepted Woffington portrait. I refer to the Hogarth now in the possession of Sir Edward Tennant and for upwards of twenty years in the Tennant collection. Without any authority whatever, without so much as the excuse of a superficial resemblance to well-authenticated portraits of the famous actress, this painting was exhibited at the Royal Academy in 1888 as Peg Woffington. Since that several authorities on art who might have been expected to exercise more caution have placidly accepted this bogus labelling and reproduced the portrait in their works under its erroneous title. The first offenders in this respect were Mr. Austin Dobson and Sir Walter Armstrong, who included an engraving of the canvas in their sumptuous Hogarth quarto. The portrait was subsequently reproduced under the same ascription in the *Modern Art* of Herr Julius Meier-Graafe, and in Sir Walter Armstrong's *Art in Great Britain and Ireland.*

To say that this painting represents Peg Woffington is at once a libel on the famous Irish beauty and on Hogarth. Having now for some years made a careful study of Woffington portraiture, I have no hesitation in denouncing it as spurious. It fails to betray the slightest resemblance to the authentic portraits of the actress, *i.e.*, such as were engraved in her own lifetime. The true Woffington type is the Faber mezzotint after Pickering, and to this all genuine portraits (such as the pastel by Pond in the Garrick Club and the Vanloo in South Kensington) conform. In an age of scientific exactitude there should surely be more care in portrait identification.

I remain, yours faithfully,

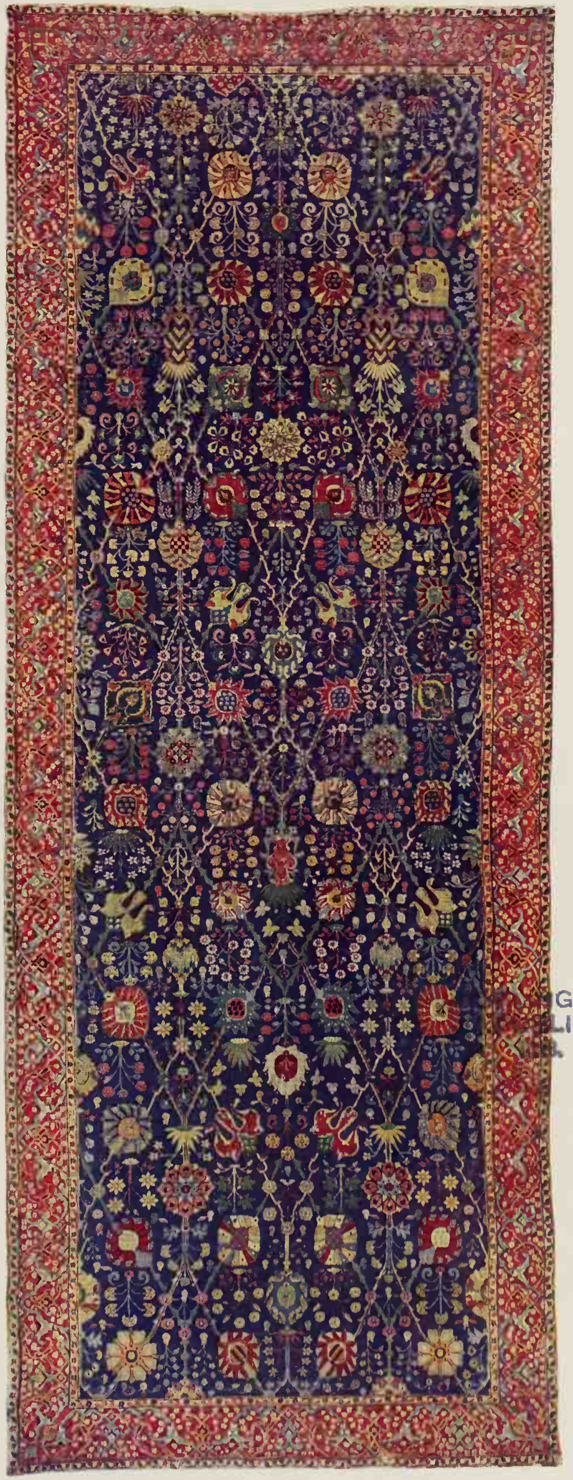
(*Dublin*). W. J. LAWRENCE.



UNIDENTIFIED PAINTING

Ward Engravings

APROPOS of my article on the engravings of James Ward contained in the April number of THE CONNOISSEUR MAGAZINE, Mr. Joseph Bles, of Alderley Edge, writes describing a very interesting pair of proofs of *The Travellers* and *The Cottagers* included in his collection, and which are in an earlier state than any recorded in the text-books. They bear the publication line, "London, Published Nov. 27th., 1790, by W. Ward, No. 1, Warren Place, Hampstead Road, E.; at No. 2, Stephen St. Rathbone." This is three months earlier than the date "Feby. 1791," when they were transferred to T. Simpson, and issued by him from his shop in St. Paul's Churchyard. Of Mr. Bles's impressions, *The Cottagers* is taken from the plate when the margin was only partially cleaned, and *The Travellers* from the uncleaned plate. Both copies are in a virgin state, with uncut margins.—C. REGINALD GRUNDY.



A SIXTEENTH CENTURY ISPHAHAN CARPET

(In Cardinal & Harford's Collection)

GAME
LIO

In the Sale Room
Dudley Hardy .02

In spite of the fact that April is usually regarded as an excellent month for picture sales, and that nearly twenty were held during that month in and near London, it cannot be said that one of them was of more than commonplace interest. The first (April 2nd) to be held at Christie's included pictures and drawings "removed from 13, Stratton Street, Piccadilly," which was the residence of the great shipping magnate, the late Sir Alfred Jones, K.C.M.G., and from numerous private collections. The only picture of any note in the Jones collection was an example of F. Roybet, *The Standard-Bearer*, on panel, 50 in. by 36 in., 360 gns. The more interesting pictures from other sources included:—J. Brett, *South Stack Lighthouse: the Wind athwart the Tide*, 39 in. by 72 in., exhibited at the Royal Academy, 1897, 100 gns.—at the artist's sale in 1902 this fetched 145 gns.; J. W. Godward, *The Mirror*, 59 in. by 39 in., 1893, 140 gns.; T. S. Cooper, *Two Cows and a Flock of Sheep in a Meadow*, 29 in. by 41 in., 1858, 115 gns.; A. C. Gow, *Mrs. Baddeley at the Pantheon*, 30 in. by 47 in., 1875, 180 gns.; Erskine Nicol, *Waitin' for the Praties*, 14 in. by 20 in., 105 gns. The sale of the late Mr. R. Hannah (April 4th) included several of his pictures which had appeared at the Royal Academy.

The late Mr. J. E. Fordham's sale on April 9th apparently included the residue of his collection left over from the two previous sales of April 27th, 1901, and March 28th, 1908. There were some interesting drawings: J. S. Cotman, *Antwerp*, 17 in. by 12 in., 1830, 80 gns.; J. Crome, *Woody River Scene with a Boat*, 20 in. by 17 in., 110 gns.; C. Fielding, *Highland Landscape*, with figures and cattle in the foreground, 12 in. by 16 in., 1850, 285 gns.; A. W. Hunt, *The Jungfrau from Murren*, 13 in. by 19 in., 150 gns.; G. J. J. Van Os, *Flowers in a Jar*, 16 in. by 12 in., 80 gns.; T. M. Richardson, *Como*, 17 in. by 24 in., 1852, 76 gns.; G. F. Robson, *Loch Katrine*, 29 in. by 48 in., 70 gns.; P. De Wint, *Pull's Ferry and Water-gate, Norwich*, 11 in. by 18 in., 240 gns.; and A. Van Ostade, *Interior of a Cabaret with Figures*, 6 in. by 9 in., signed and dated 1673, 400 gns. The pictures included an important and interesting example of J. Crome, *View on the River Wensum at Thorpe, Norwich*, with two boys on the left preparing to bathe, a group of trees in the centre, with buildings beyond, on panel, 18 in. by 13 in., 450 gns.—this was in the Dawson Turner sale of 1852, when it realised only 31 gns.; W. Van Mieris, *The Poulterer's Shop*, on panel, 15 in. by 12 in., signed and dated 1726, 140 gns.—this picture figures in the Supplement to Smith's *Catalogue*, 1842, No. 64; P. Nasmyth, *Woody Landscape*, with an old cottage on the right, a peasant woman hanging out clothes, a thatched barn on the left, on panel, 11 in. by 15 in., 1828, 345 gns.; and W. Van de Velde, *Vessels in a Calm*, on panel, 12 in. by 12 in., described in Smith's *Catalogue*, 1835, vol. vi., No. 255, and formerly in the collection of the Right Hon. Pole-Carew, 380 gns. The Fordham collection of 129 lots realised £4,649 5s. From another source there was a picture by B. W. Leader, *The Sands of Aberdovey*, 43 in. by 71 in., 1888, 215 gns.

Messrs. Holcombe, Betts & Co. sold on April 13th, at The Grange, Kilburn, the collection of the late Mr. J. W. Peters, the only important picture being a *Portrait of the Countess of Aldborough*, attributed to Sir Thomas Lawrence, 75 in. by 58 in., 405 gns. On the same day, Messrs. Debenham, Tewson & Co. sold the oil paintings at 74, Holland Park, among which were the following: G. Cole, *Landscape*, with sheep and shepherd, 48 in. by 34 in., £90; B. W. Leader, *Sunset, Head of Derwent Water*, 58 in. by 34 in., 1869, £200; Vicat Cole, *Holmbury Common*, 39 in. by 25 in., £140; and a pair by T. Sidney Cooper, both 35 in. by 23 in., painted in 1870, *A Summer Afternoon* and *Sheep on the Cliffs of Dover*, £255. On April 15th, Messrs. Sotheby sold the collection of Mrs. C. Wylie, of Church Street, Chelsea, exclusively of a theatrical character, the only important lot being a *Portrait of Mrs. Siddons* in a white dress, ascribed to Gainsborough, £100.

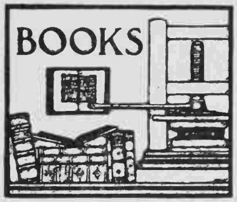
On April 16th, Messrs. Christie sold the collection of modern pictures and drawings of the late Mr. George Frederick (Fenton) Smith, of Cromwell Lodge, Putney Hill, among which were many drawings, notably: T. Collier, *A Moorland Stream*, 23 in. by 35 in., 1878, 180 gns.; D. Cox, *A Common Scene*, with peasant women on a rustic bridge, 16 in. by 23 in., 210 gns.; and *Haymaking*, 6 in. by 9 in., 65 gns.; Copley Fielding, *Loch Etive*, 7 in. by 10 in., 1853, 135 gns.; J. Holland, *View in Venice*, 11 in. by 17 in., 1844, 85 gns.; Sir J. E. Millais, *The Love Letter*, 5 in. by 3 in., 1863, exhibited at the Guildhall, 1896, 52 gns.; E. M. Wimperis, *A Windy Day*, 18 in. by 28 in., 1880, 100 gns.; over two dozen by P. De Wint, including: *In the Wheatfield*, 98 gns.; *Cross Deep, Twickenham*, 9 in. by 17 in., 130 gns.; and *Randall's Mill, Nine Elms*, 10 in. by 15 in., 100 gns. Pictures: T. S. Cooper, *Four Cows and Four Sheep on a Bank*, 29 in. by 42 in., 1872, 145 gns.; Walter Hunt, *The Dog in the Manger*, 23 in. by 35 in., 1885, 135 gns.; and *The Fly in the Milk*, 27 in. by 35 in., 1885, 70 gns.; and Van Leyden, *The Crucifixion*, on panel, 19 in. by 15 in., 95 gns. Mrs. Bostock's collection on the following Monday (April 18th) included a picture catalogued as by Terburg, but considered by some to be the work of Ochterveldt, *An Interior, with a Lady Seated playing a Guitar*, a boy with a dog at her side, 20 in. by 18 in., 132 gns.

A number of interesting drawings and pictures were included in the sale of the collection of the late Mr. J. Vavasseur, C.B., of Blackheath and Kilverstone Hall, Thetford (April 23rd), to which were added various other properties. Most of the works were purchased upwards of a quarter of a century ago, and it is almost needless to add that the prices now paid were, for the most part, far below those of former times. The fluctuations—to take an extreme case—varied from 500 gns. in 1875 and 135 gns. in 1886 to 34 gns. in 1910 for Sir F. W. Burton's drawing *Yelitza*, whilst some of the others are indicated below. Drawings: H. Allingham, *The Lady of the Manor*, 14 in. by 19 in., 1880, 125 gns. (Cosier sale, 1887, 210 gns.); two by Copley Fielding, *The Bay of Naples*, 25 in. by 39 in., 360 gns. (Leech, 1887, 280 gns.); and *Loch Achray*, 11 in. by 16 in., 1840, 290 gns. (Sumner, 1885, 255 gns.); Birket Foster, *Gretna Bridge, Yorkshire*, 10 in. by 15 in., 120 gns. (Sibeth, 1884, 88 gns.); Carl Haag, *Alláhu Akbar: God is most Great*, 16 in. by 34 in., 1873, 70 gns. (Sibeth, 570 gns.); W. Hunt, *Purple and White Grapes and a Sprig of Holly*, 9 in. by 13 in., 65 gns. (Sibeth, 355 gns.); and two by J. M. W. Turner, *Florence*, 12 in. by 19 in., engraved by E. Goodall in *The Keepsake*, 1827, 750 gns.; and *Off Holy Island*, 6 in. by 9 in., 170 gns. (Austen, 1889, 205 gns.). The pictures included: Vicat Cole, *View in Surrey*, peasants and donkeys in a sandpit, on panel, 13 in. by 19 in., 125 gns. (Teesdale, 1886, 850 gns.); a companion pair by E. W. Cooke, *The Piazzetta, Venice*, with the library, the cathedral of St. Mark's, the Doge's palace, and the San Teodoro column, 31 in. by 26 in., 75 gns. (Bolckow, 1888, 600 gns.); and *The Piazzetta, Venice*, with the Campanile, the Doge's palace, and the lion column, 60 gns. (Bolckow, 600 gns.); B. W. Leader, *Autumn Evening in the Valley of the Lledr*, 40 in. by 65 in., 1867, 160 gns.; W. Muller, *Gillingham Church*, 29 in. by 24 in., 1841, 365 gns. (Seely, 1886, 705 gns.); and P. Nasmyth, *Leigh Woods*, 27 in. by 39 in., 1830, 1,550 gns. (Northwick, 1859, £710). Pictures by continental artists: Rosa Bonheur, *The Royal Mule*, 12 in. by 10 in., 52 gns. (Addington, 1886, 290 gns.); two by L. Deutsch, *Reading the News*, on panel, 21 in. by 25 in., 225 gns. (Arnot, 1900, 515 gns.); and *An Amateur*, on panel, 23 in. by 16 in., exhibited at the Guildhall, 1898, 90 gns. (Turner, 1903, 260 gns.); and A. Cuyp, *Landscape*, evening effect, peasants and cattle in the foreground, on panel, 17 in. by 21 in., 270 gns.

The family portraits sold by Mr. John Baylay, of Kidbrook Grove, Blackheath, included six by J. Northcote: *Miss Harriet F. Baylay*, in white dress and straw hat, standing in a landscape, carrying a basket and chicken, a hen and brood of chickens on the ground near her, 49 in. by 39 in., exhibited at the Royal Academy, 1798, and engraved in that year by S. W. Reynolds as *Innocent Affection*, 300 gns.—Northcote received 20 gns. for painting this portrait; *W. F. Baylay, Fellow Commoner of Emmanuel College, Cambridge*, in dark dress and gown, by a table, 49 in. by 39 in., 105 gns.; *Miss Sarah Foster, sister of Mrs. Richard Baylay*, in pink dress covered with laces, 29 in. by 24 in., 450 gns.; *Master Harry Baylay*, in white frock with blue sash, seated with a dog, 35 in. by 27 in., 40 gns.; *Edward Rogers*, in dark dress with white lace collar, 30 in. by 24 in., 30 gns.; and *Mrs. Arminel Foster*, in blue dress with white fichu and cap, 29 in. by 24 in., 23 gns. From other sources there were the following pictures:—Two by W. Shayer, Sen., *The Village Inn*, 27 in. by 35 in., 1835, 110 gns.; and *The Fisherman's Home*, 27 in. by 35 in., 100 gns.; D. Farquharson, *Aberfeldy*, 47 in. by 71 in., 1891-2, 90 gns.; Sam Bough, *Oak Trees Breaking into Leaf, Cadzow Forest*, 15 in. by 23 in., 1858, 115 gns.; E. Crofts, *Unwelcome Visitors*, 33 in. by 25 in., 1894, 100 gns.; and among the old pictures, "the property of a gentleman," there were: C. Amberger, *Portrait of Sebastian Munster, the Scholar* (1489-1552), in black dress trimmed with fur and black cap, 21 in. by 16 in., 150 gns.; another portrait, dated 1552, of Munster by the same artist, is in the Berlin Gallery; Hals, *Portrait of a Gentleman* in black coat with white linen collar, on panel, 12 in. by 9 in., 200 gns.; F. Van Mieris, *Lady in Red Cloak Seated at a Table*, a cavalier beyond her offering a plate of oysters, on panel, 10 in. by 9 in., 270 gns.; a portrait catalogued as by J. M. Molenaer, but believed to be the work of a much greater artist, *A Youth in Brown Dress Playing a Violin*, on panel, 16 in. by 13 in., 1,100 gns.; A. Van Ostade, *Old Peasant Woman at a Doorway*, on panel, 10 in. by 8 in., 100 gns.; two by G. B. Tiepolo, *Adoration of the Magi*, 23 in. by 18 in., 700 gns.; and a design for a ceiling with female figures and cupids, oval, 13 in. by 17 in., 120 gns. (Sellar sale, 1894, 29 gns.); P. De Vlieger, *Fishermen and Boats at a Landing Stage*, on panel, 18 in. by 27 in., 100 gns.; and E. De Witte, *Interior of a Church, with a Preacher and Congregation*, 23 in. by 17 in., signed and dated 1682, 105 gns.

The concluding sale of the month (30th) consisted of the choice collection of modern pictures formed by Mr. John Maddocks, of Heath Royal, Putney Heath, a well-known art patron, and one of the earliest friends of the late J. Charles. Mr. Maddocks bought nearly all his pictures direct from the artists, and the sale was now entirely without reserve. The 123 lots realised the excellent total of £7,477 11s. 6d. The chief interest centred in the J. S. Sargent, *Portrait of a Young Girl* —rumoured to be the granddaughter of the collector—in white dress, seated in an armchair, and appropriately called "Expectancy," 39 in. by 33 in.—this picture, which realised 480 gns., is the fourth example of Mr. Sargent's work to appear at Christie's. There was nothing of a sensational nature about the other prices, but it was generally considered that the collection sold well.

The more important pictures included twenty-three examples of the late James Charles, who died at a comparatively early age in August, 1906; but only two reached three figures: *Haymaking*, a hayfield with two peasant women raking over the hay, two men loading a cart beyond, 29 in. by 48 in., exhibited at Burlington House, 1907, 300 gns.; and *Feeding the Chickens*, 17 in. by 14 in., 140 gns. Seven examples of G. Clausen included *The Orchard*, 19 in. by 29 in., 1881, 70 gns.; six by Mark Fisher included *Cattle Grazing by a Lane*, 17 in. by 25 in., 75 gns.; E. J. Gregory, *Down on the River*, 11 in. by 17 in., 100 gns.; nine by J. Buxton Knight included three which ran into three figures: *Yalding Bridge*, 22 in. by 48 in., 155 gns.; *Poole Harbour*, 23 in. by 35 in., 1889, 160 gns.; and *The Estuary, Poole Harbour*, 23 in. by 35 in., 1888, 140 gns.; H. H. La Thangue, *The Artist in his Studio*, 30 in. by 21 in., exhibited at the New Gallery, 1890, 115 gns.; and *Ice Cream*, a lady in white dress with a yellow scarf, seated, 42 in. by 27 in., 90 gns.; W. Orpen, *Un Amer-Curaçoa*, 14 in. by 20 in., 55 gns.; J. R. Reid, *Washing Day*, a group of peasant women and children in front of some cottages at the bend of a river, 35 in. by 47 in., exhibited at the Grosvenor Gallery, 1899, 70 gns.; L. P. Smythe, *The Field of the Cloth of Gold*, 35 in. by 71 in., exhibited at the Royal Academy, 1884, 115 gns.; P. W. Steer, *Pansies*, 30 in. by 25 in., 1902, exhibited at the Franco-British Exhibition, 1908, 140 gns.; and *Lisette*, on panel, oval, 19 in. by 14 in., 1902, 82 gns.; ten by E. Stott, including *The Bathers*, 25 in. by 38 in., exhibited at Munich, 1891, and the New Gallery, 1892, 240 gns.; *Changing Pastures*, 27 in. by 33 in., 130 gns.; *The Horse Pond*, 23 in. by 28 in., 225 gns.; and *The Labourer's Cottage*, supper time, 100 gns.; Emile Claus, *Robbers among the Corn*, 36 in. by 67 in., 160 gns.; E. Dinet, *Le Fils d'un Saint Mirabeth Porté en Triomphe par le Foule*, 34 in. by 36 in., exhibited at the New Salon, Paris, 1901, 115 gns.; Jean Geoffroy, *Le Lavabo*, 38 in. by 52 in., exhibited at the Salon, 1888, and at the Royal Academy, 1890, 130 gns.; H. Morisset, *A Fond Mother*, 20 in. by 25 in., exhibited at the New Salon, 1901, 100 gns.; and J. F. Raffaelli, *Les Maisons au Nord de l'Eau*, 25 in. by 31 in., exhibited at the New Salon, 1904, 85 gns.



THE sales held during April were not numerous, nor were they exceptionally important. On the 5th and following day Messrs. Puttick & Simpson dispersed the library of the late Mr. W. H. Richardson, of Lansdowne Place, W.C., and some other properties derived from various sources, the 659 lots in the catalogue realising £765, of which about two-thirds was obtained on the second day, when a number of books of very considerable importance were disposed of. Thus, *The Rambler's Magazine, or the Annals of Gallantry, Glee, Pleasure, and the Bon Ton*, 8 vols., 8vo, 1783-90, with another magazine bearing the same first title, but published in 1824, together 9 vols., realised £19 5s. (hf. cf.); *Scenes from the Life of Nickleby Married*, by "Guess," with full-page etchings by "Quiz," a very rare publication, especially when in the original 22 parts in 18, as in this instance, John Williams, 1840, £16; Shelley's *St. Irvyne, or The Rosicrucian*, 1811, 8vo, £28 (mor. ex.); the same author's *Prometheus Unbound*, 1820, 8vo, £3 10s. (mor. ex.); a work relating to the American Indians, entitled *Surprising Account of the Captivity and Escape of Philip McDonald and Alexander McLeod*, printed at Keene, New Hampshire, in 1794, £13 (unbd.); an original manuscript, *French-Huron Lexicon*, on 270 pages, 4to, written about the year 1663 by Father Chaumonot, a Jesuit missionary, £60; and Ashbee's *Index Librorum Prohibitorum*, 3 vols., 1877-85, 4to, £14 (hf. mor.). The manuscript Lexicon above alluded to was seen in the same rooms on February 7th last, when it was bought in at £190, the disparity in the prices being thus very marked. The fact is that manuscripts being essentially unique cannot be valued with any pretentions to accuracy. They are worth more or less within wide limits according to the demand there happens to be for them at the time, as evidenced by the commissions held by the booksellers.

The library of Mr. Alfred Trapnell, of Bournemouth, which was sold at Sotheby's on April 6th, was of a classical character, English and Latin works of that nature being about equally represented. The catalogue contained 195 "lots," and the amount realised was £963, this disclosing a very good average indeed. Taking the books in alphabetical order under the names of their authors or by their titles, as the case may be, we come first of all to Boccaccio's *Tragedies of all such Princes as fell from theyr Estates throughe the Mutabilitie of Fortune*, printed by John Wayland without date (but 1558), folio, £16 10s. (mor.). The peculiarity of this book is that it seems to have come from two distinct presses, the same feature being noticeable in Wayland's dated edition of 1558. Bullein's *Bulwarke of Defence*, 1579, folio, realised £5 5s. (old cf.); the first edition of *Coryat's Crudities*, 1611, 4to, £22 10s. (mor. ex., a leaf defective); the *Vitæ et Sententiæ* of Diogenes Laertius, printed by Jenson, of Venice, in 1475, folio, £18 (oak bds.); Fuchs's *Commentaires de l'Hystoire des Plantes*, 1549, folio, bound by Hagué, of Brussels, in imitation of the bindings of Henri II. and Diane de Poitiers, £13 15s. (cf. ex.); *Horatii Opera*, the first or "post est" edition, engraved throughout by John Pine, 2 vols., 1733-37, 8vo, £19 (bds., backs wanting); the *Missale Saltzeburgensis*, printed at Venice in 1515, folio, £12 (orig. stamped pigskin); the *Missale Benedictine Religionis Monachorum Cenobii Mellicensis*, printed at Nuremberg without date (but 1490), folio, £21 10s. (sheep, slightly defective); and Strabo's *Rerum Geographicarum Libri*, 1472, folio, £15 10s. (vell., uncut). This was printed at Venice by Vindelin, though the only indication of this is contained in the following lines:—

> "Nunc antenorei viden penates;
> Impressos digitis videlianis."

Though the Latin is of the dog variety, it serves its turn, as does also the "post est" referred to in connection with the "Opera" of Horace above-mentioned. The word ought to be "potest," and the expression in which it occurs is found on the medal at page 108 of the second volume. If this reads "Cæsar tribun post est," then the work belongs to the first issue of the first edition, and is valued accordingly, for this mistake has earned for itself many friends.

Though Mr. Trapnell's library contained many important books, in fact all answered that description in a greater or lesser degree, the *Horæ* and service books, in manuscript or in print, attracted the most attention. The best of these was the exceedingly scarce *Book of Hours*, printed by Pigouchet, of Paris, in 1493, with the almanack running from 1488 to 1508. The large and small woodcuts, some fifty-seven in number, were all painted, and that, of course, was not in favour of the book, which, nevertheless, realised £58 (old cf., with clasps). It is, however, very little use giving the prices realised for books of this class without at the same time describing them very minutely, or, in other words, collating them, and to do this in each instance would entail an immense amount of space. Suffice it to say, that the proper collation of service books is a science in itself, the manuscripts being much more complicated and variable than the printed books, though even they follow a natural order which the scribe would respect unless he had reasons for doing otherwise. As, however, these reasons seem to have been very arbitrary in many cases, and seldom apparent, it is not surprising that each manuscript of the kind under discussion has to be regarded as a law unto itself, and that although much has been written from time to time on the subject, little result has been obtained. Mr. Lang cites a number of rules in *The Library*, and these are the most clear and concise that the ordinary reader is likely to meet with. To these rules an addition may be made, and it is this: If a manuscript service book of the fifteenth century or earlier appears to be perfect by reason of the continuity of its catchwords or signatures, then it must be assumed to be perfect until the contrary is shown. The mere fact of the scribe having apparently left something out which usually appears in similar books of about the same period proves nothing, for he may have had his reasons.

The *Diary of George Bubb Dodington, Baron of Melcombe Regis*, though described by a reviewer of his day as being "an admirable picture of himself, and an instructive lesson to future statesmen," is of little interest to this generation, and it is not very surprising that the original autograph manuscript in eight foolscap notebooks should realise no more than £13. The sale took place on April 14th, Messrs. Hodgson pointing out in their catalogue that it was from this manuscript that the original edition of the diary was printed and published in 1784 under the editorship of Henry Penruddocke Wyndham, nephew of the Thomas Wyndham, to whom Dodington left his papers. The diary was not, however, printed entire, there being many omissions of considerable interest, several relating to naval, military, and other affairs in North America, visits from Fielding, the novelist, and other domestic incidents thought at the time to be of little importance, or at any rate not germane to the special object which the publication of the diary was intended to promote. It covers a period bounded by March 8th, 1748-9, and February 9th, 1761, and it may be mentioned that the first printed edition of 1784 contains passages which appear in the manuscript, but were afterwards suppressed. On April 13th and 14th Messrs. Sotheby disposed of the library of the Baroness von Colberg, of Rome, that of Mr. S. Middleton, of Dublin, and a number of other properties, the whole being, for Sotheby's, of comparatively little account so far as the prices realised were concerned, though interesting enough from the point of view of the average bookman, who might have obtained many useful bargains, as perhaps indeed he did. It is not, however, necessary to say very much about this sale here, and the following prices may just be noted:—Shelley's *Queen Mab*, 1st ed., 1813, 8vo, £5 10s. (roan, uncut, wanting title and dedication, and imprint on last leaf cut away); Jami's *Salámán and Absal*, translated by Fitzgerald, 1856, £5 (mor., t.e.g.); Alken's *Tutor's Assistant*, with six coloured plates, 1823, oblong folio, £4 8s. (orig. bds.); *Good Dinners, dressed by W. Heath*, nine coloured plates, 1824, oblong folio, £4 15s. (orig. bds.); Smith's *British Mezzotinto Portraits*, complete, 4 parts in 5 vols., 8vo, 1878-83, £16 5s. (uncut); Propert's *History of Miniature Art*, 1887, roy. 4to, £5 15s. (uncut); Gray's *Storehouse of Brevitie in Workes of Arithmeticke*, 1577, 8vo, £5 5s. (orig. cf.); *Shakespeare's Works*, 7 vols., 8vo, 1709-10, the first small edition and the first with plates, £13 (orig. cf.); *Æsop's Fables*, 2 vols., 1793, impl. 8vo, Stockdale's edition with plates by Blake, £5 10s. (orig. bds.); *Analysis of the Hunting Field*, 1846, oblong 8vo, £17 5s. (orig. cl.); *Coryat's Crudities*, 1st ed., 1611, 4to, £16 (mor. ex., damaged and soiled); the first collected edition of the *Works of King James I.*, 1616, folio, £6 15s. (vell.); and Constable's *Subjects of Landscape Scenery*, no date (but 1832), folio, £18 (mor. super. ex.).

The total amount realised at this sale was £1,195 for the 707 lots disclosed by the catalogue.

A very good instance of the present marketable position of the majority of the Kelmscott Press books is afforded by Tennyson's *Maud*, 1893, 8vo, a copy of which in its original vellum binding with silk ties realised £1 15s. at Messrs. Puttick & Simpson's on April 14th. Ten years ago the price stood at £3 10s., and this affords at least an idea of the decline which has taken place in the meantime. *Reynard the Fox*, once priced at £6 15s. or £7, now stands at about £3 5s., and the *Poems of Shakespeare* has fallen from £15 to about £4 4s., a more marked depreciation still. Fashion alone has modulated these prices, for the Kelmscott books can never be reproduced in our time, since the wood-blocks were, after the death of Mr. Morris, sent to the British Museum and accepted with the condition that they should not be reproduced or printed from for the space of a hundred years. As there is not much to chronicle with respect to this sale of April 14th, it may perhaps be as well to mention other prices realised for Kelmscott books, giving in parentheses the sums they used to sell for when they were in the height of their glory, that is to say in July, 1899:—*The Recuyell of the Historyes of Troye*, 2 vols., 4to, 1892, £5 10s. (£7 17s. 6d.); *The Water of the Wondrous Isles*, 1897, 4to, £3 7s. 6d. (£6 12s. 6d.); *The Life and Death of Jason*, 1895, 4to, £4 17s. 6d. (£15 5s.); *The Well at the World's End*, 1896, 4to, £3 17s. 6d. (£12); *Sigurd the Valsung and the Fall of the Niblungs*, 1898, sm. folio, £7 5s. (£19); and *The Works of Chaucer*, 1896, folio, £60 (£58 10s.). This last-named work had, however, been finely rebound by Mr. Cobden-Sanderson in white pigskin, with blind tooled border of ivy leaves and centre panel ornamented with roses and pomegranates, gilt on the rough with wrought-metal clasps, and the amount realised (£60) is thus accounted for. The present market value of an ordinary copy, as issued, is about £42, so that the Chaucer has, comparatively speaking, held its own in an unusual degree. Among other books sold on this occasion were Shelley's *The Cenci*, 1819, 8vo, £11 (mor. ex.); Sir Seymour Haden's *Etudes à l'Eau-Forte*, 1866, folio, £173 5s.; and Van Ysendyck's *Specimens of Art connected with Architecture in the Netherlands*, in 10 portfolios, 1880-89, £21.

Music scores and works generally, whether printed or in manuscript, are almost always difficult to value. There are exceptions, such, for example, as the well-known Histories by Burney and Hawkins; but taking works of this class as a whole, a great deal of latitude has invariably to be allowed when estimating the position they hold from the point of view of their price in the market. On April 18th Messrs. Puttick and Simpson sold part of the musical libraries of Mr. S. Berger, the hon. sec. to the Philharmonic Society, and of the late Mr. F. G. Edwards, at one time editor of the *Musical Times*. The sums realised were never large, but they were, nevertheless, instructive, and we mention some of them accordingly. *The Proceedings of the Musical Association* from the commencement in 1874 to 1909, complete in 35 vols., realised £5 10s. (hf. cf. and boards); *The Catalogue of Manuscript Music in the British Museum*, 3 vols., 1906-9, 8vo, £1 14s. (cl.); Mendelssohn's *Elijah*, a proof copy of the Vocal Score, with some alterations in the composer's own hand, £2 12s. 6d.; Fuller & Maitland's *Fitzwilliam Virginal Book*, 2 vols., £2 17s. 6d. (hf. mor.); the first edition of Book I. of Mendelssohn's *Songs without Words*, with the second book containing *Copies of Letters from William Bartholomew to Mendelssohn on the translation of Elijah*, £2; Handel's *Suites de Pieces pour le Clavecin*, vol. i. (1720), 4to, £6 (one page damaged); and the original MS. score sheets used by the soloists and others at the first performance of *Elijah* at the Birmingham Festival in 1846, £9 5s., rather a small sum, one might have thought, for such a collection, though the value cannot really be estimated, except within very wide limits, as previously suggested. It is indeed, in the case of such works as these, entirely arbitrary.

Many old play-goers attended at Sotheby's on April 20th and 21st, when the collections of the late Mr. Lionel Brough were brought to the hammer. These collections comprised theatrical and other portraits, water-colour drawings, oil paintings, theatrical relics and books, these last being of a general character, though the Drama was strongly represented, as might well be supposed. Ackermann's *Microcosm of London*, 3 vols., 1808, 4to, was bought by Mr. Fred Terry for £20 (hf. mor., t.e.g.); and a manuscript play, entitled *Animal Magnetism*, in the handwriting of Mrs. Inchbald, for £2 4s. There was really nothing else worth mentioning in detail from the very limited point of view we are compelled to take in this column of the various sales as they arise, but that very many of the books which the genial actor had delighted to gather round him were bought by personal friends *in memoriam* there can be no shadow of doubt. It was this which invested the sale with an interest which under ordinary conditions would have been entirely absent, and that similar interest for a similar reason is not infrequently taken speaks well for very many who, putting aside all other considerations, strive to acquire things, whatever they may be, which, sanctified by old associations, carry with them memories of an intercourse relegated to other days by the passing of time and circumstance.

The remainder of the month of April witnessed two sales at Hodgson's and one at Sotheby's, and at these a number of very important books changed hands. On the 21st Messrs. Hodgson sold for £67 a copy of the first edition of *The Vicar of Wakefield*, 2 vols., 1766, 8vo, printed, of course, at Salisbury. It was in old calf, fairly tall and in clean condition, with the exception of the first and last leaves, the margins of which were stained by the leather of the binding. A complete set of Gardiner's *History of England*, the original Library editions, 17 vols., 1863-1903, 8vo, realised £24 10s. (orig. cl.); Keats's *Lamia, Isabella, The Eve of St. Agnes and other Poems*, 1820, 8vo, £42 (orig. bds., with label); and Blake's *Songs of Innocence*, consisting of title and 26 coloured plates, printed on one side of the leaf, 1789, 8vo, £47 (old russ., with 2 coloured plates by Blake added). It is worthy of mention that Blake's *Songs of Innocence and of Experience* comprises two distinct works, containing (with title) 27 plates each, and published in 1789 and 1794 respectively, and that the two together, engraved and coloured on 54 leaves, realised as much as £216 in June, 1902. That copy bore the signature of H. W. Phillips, the painter, to whom it was given by Blake, and may be thought to have been highly valued on that account. Be that as it may, the Earl of Crewe's example realised more still in March, 1903, when £300 was placed to its credit. *Muir's Facsimiles*, 2 vols., 1885, 4to, are worth from £9 to £10.

Among the other books sold during the last days of April were the following, which, for one reason or another, are also worthy of special mention :—Richardson's *Studies from Old English Mansions*, the four series complete, 4 vols., 1841-8, impl. folio, £8 10s. (hf. mor.) ; *Romances, Mises en Musique*, by Hortense Beauharnais, mother of Napoleon III., privately printed in 1813, oblong 4to, £10 10s. (mor., crowned "H" on the sides) ; McKenny and Hall's *History of the Indian Tribes of North America*, 3 vols., 1848, 8vo, £5 (hf. mor.) ; *Coleridge's Poems*, printed apparently in 1798 on 16 leaves, 8vo, including title, and containing "Fears in Solitude," "France, an Ode," and "Frost at Midnight," £3 (orig. grey wrappers) ; *The Oxford and Cambridge Magazine*, 1856, 8vo, £5 (cf. ex.) ; Meyer's *Illustrations of British Land and Water Birds*, 4 vols., n.d., 4to, £15 5s. (hf. mor.) ; Suckling's *History of Suffolk*, 2 vols., 1846-8, £6 (bds.) ; Gould's *Birds of New Guinea*, 5 vols., 1875-88, folio, £39 (hf. mor. ex.) ; and the same author's *Birds of Great Britain*, 5 vols., 1873, £34 (hf. mor. ex.) ; Smollett's *Adventures of an Atom*, 2 vols., 1769, £12 5s. (orig. grey wrappers) ; the *Biblia Sacra Polyglotta*, known as the "Complutensian Polyglot," 6 vols., 1514-17, folio, £59 (cf., three leaves repaired and others stained) ; *Shakespeare's Second Folio*, 1632, £60 (mor. ex., verses mounted, title and last leaf repaired, and some words or letters in facsimile) ; Turner's *Picturesque Views of England and Wales*, 2 vols., imperial folio, largest paper, 1838, £25 (mor. ex.) ; the *Report of the Scientific Results of the Voyage of the "Challenger,"* 50 vols., 1880-95, 4to, £36 (cl.) ; the *Hypnerotomachia Poliphili*, 1499, folio, £28 10s. (mor. ex., errata leaf in facsimile) ; and the first ten parts or numbers in which *The Pickwick Papers* was originally published, £36 10s. These contained the two Buss plates, the notice of the death of Seymour, and two addresses.

Engravings

THREE important collections of engravings were dispersed in the sale-room during April, the late Mr. Montague Guest's collection being sold at Messrs. Christie's rooms on the 7th and 8th ; the far more extensive and valuable collection of Mr. H. S. Theobald occupying the same rooms for eight days later in the month ; and the Blondeau collection of Japanese prints being sold at Messrs. Sotheby's on the 26th.

Though of extreme interest, the Guest collection was not notable for very many important lots, though the average prices obtained were extremely good. The Morland prints, especially those by J. R. Smith, sold well, but it was for the late collector's few French prints for which the highest prices were paid, *L'Indiscretion* and *L'Aveu Difficile*, by Janinet, after Lavreince, realising what is believed to be the record price of £514 10s. In all the collection produced £9,468.

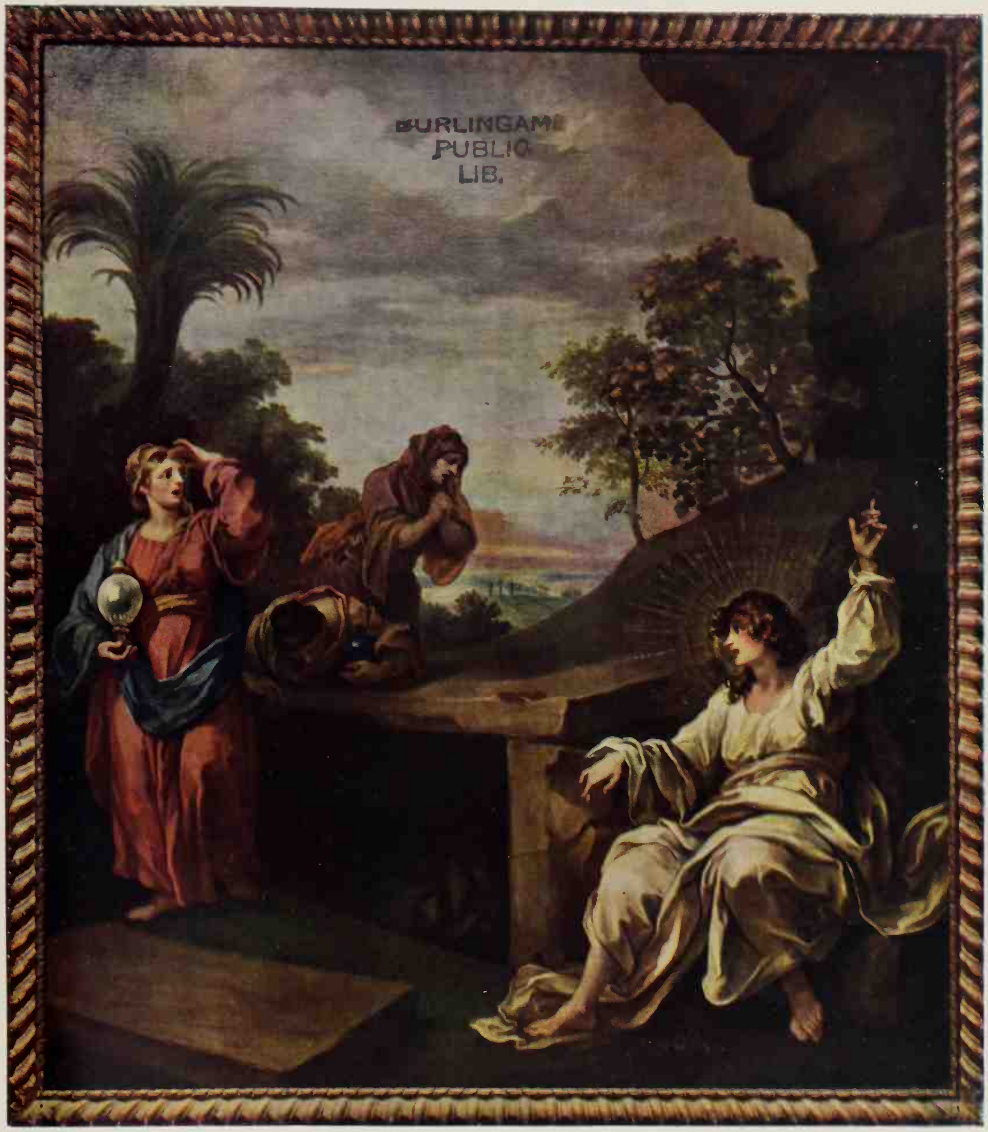
The Theobald collection, catalogued in over 1,300 lots, contained so many notable items that space will not permit of even a brief list, and we must therefore refer our readers to AUCTION SALE PRICES, in which a complete and exhaustive report will be published.

Miscellaneous

THE late Mr. Guest's porcelain and objects of art occupied Christie's rooms for a further four days during the month, the collection producing about £20,000. Amongst the more important items mention must be made of a Sheraton writing-table, £267 15s. ; a Chippendale mahogany stand, £147 ; and five chairs by the same maker, £173 5s.

Eight items alone make the Falcke sale at Christie's on April 19th and three following days stand out as one of the most notable dispersals of the present season, the lots in question producing over £18,000. They were :—a bronze figure of Meleager, 15th century, £1,020 ; a German 16th century bronze statuette of Eve, £3,000 ; a Venetian 16th century head of a fountain, £4,100 ; a group of the School of Riccio, £1,250 ; an Italian 16th century statuette of John the Baptist, £2,050 ; an equestrian 15th century group, £3,700 ; a Paduan 16th century inkstand, £2,100 ; and a German 16th century figure of St. Jerome, £1,050.

At Messrs. Sotheby's rooms the orders and decorations of General Viscount Hill, sold in one lot, made £1,010 ; and on the same day the Day collection medals made just short of £4,500.

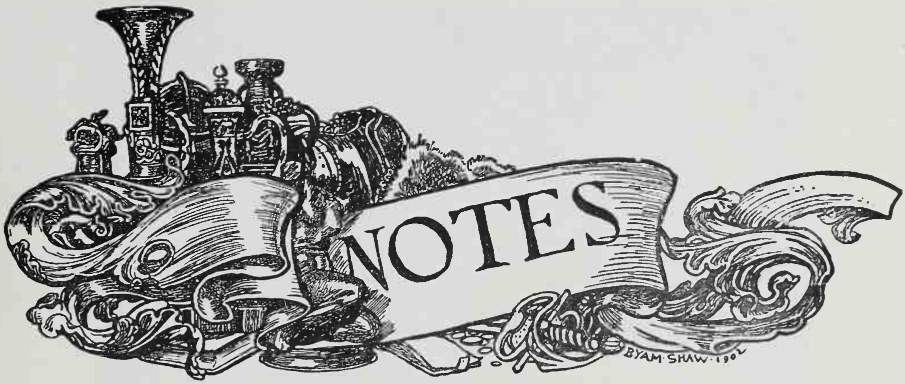


THE THREE MARIES AT THE TOMB

One of the panels in the triptych painted as an altar piece for the Church of St. Mary, Redcliffe, Bristol

BY WILLIAM HOGARTH

Vol 21. Pp 135

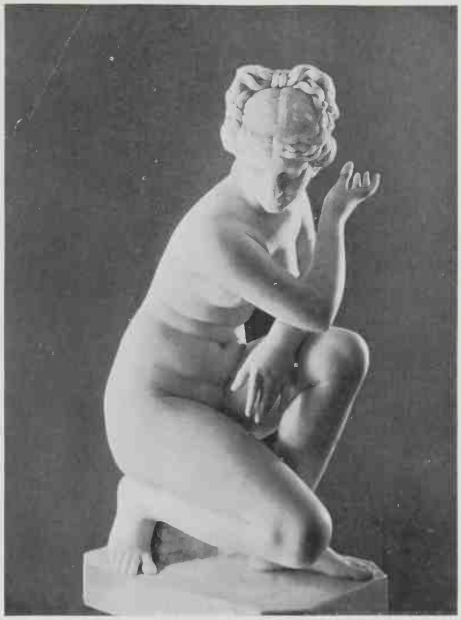


NOTES

Curios at Thorpe Hall

In the charming home of Mr. Alexander Macdonald Bosville at Thorpe Hall, Bridlington, is a collection which includes many works by the best artists, china of rare beauty, statuary, ivories, furniture, and other objects of considerable value. There is also kept in the gallery at Thorpe Hall, Nollekens' life-size copy of the Venus Accroupié in the Vatican. This is an exceedingly beautiful work, and appears to great advantage in this fine apartment. It is carved out of Skye marble, which is of the purest white.

Another treasure at Thorpe Hall is a piece of marble carved with the Macdonald crest, the first marble discovered by Lord Macdonald in the island of Skye. There is a great romance attaching to this fine old family, which has to do with the marriage of the third Lord Macdonald. The whole history, in fact, of the Macdonald family is interesting, from its earliest days when Somerled, a Celtic chief, by whose efforts the Norwegians had been driven from the mainland of Scotland, established himself in the twelfth century as Lord of Engardia, or Argyll, *i.e.*, the whole district between the Clyde and Lochbroom. After wresting a large portion of the insular dominions of the King of Man — whose daughter he married — he also styled himself King of the Isles. He was assassinated in 1164.


NOLLEKENS' COPY OF THE VENUS ACCROUPIÉ IN THE VATICAN IN THORPE HALL

The crest of the Macdonalds of the Isles is a hand in armour holding a cross-crosslet, or, as the heralds would describe it, "a cross-crosslet fitchée." The motto is: "Per mare per terras." The origin of crests and mottoes is always an interesting subject, for, as a rule, they refer to some brave deed in arms performed by the then head of the family. In days when armour was worn, the knight or bearer of arms wore his crest and plumes on the top or crest of his helmet, and by this he could be identified in battle by his retainers. The story of the origin of the Macdonald crest is a strange one. The legend goes that when the filibusters or sea-pirates first attacked the island of Skye they met with a

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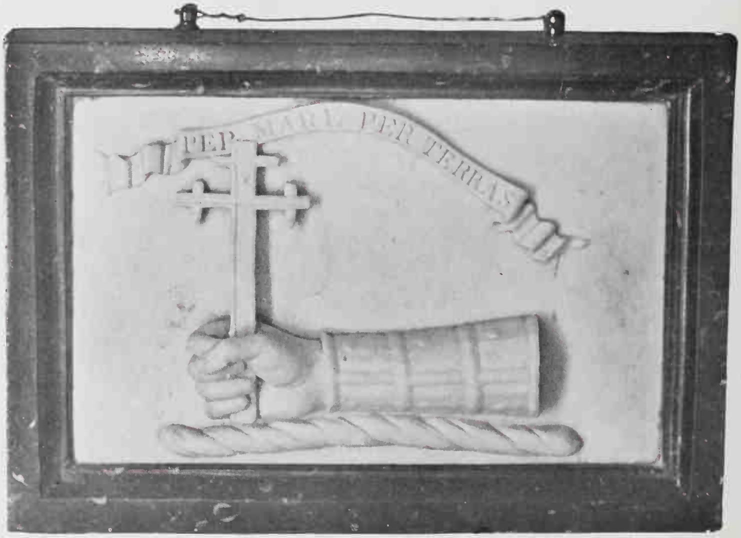
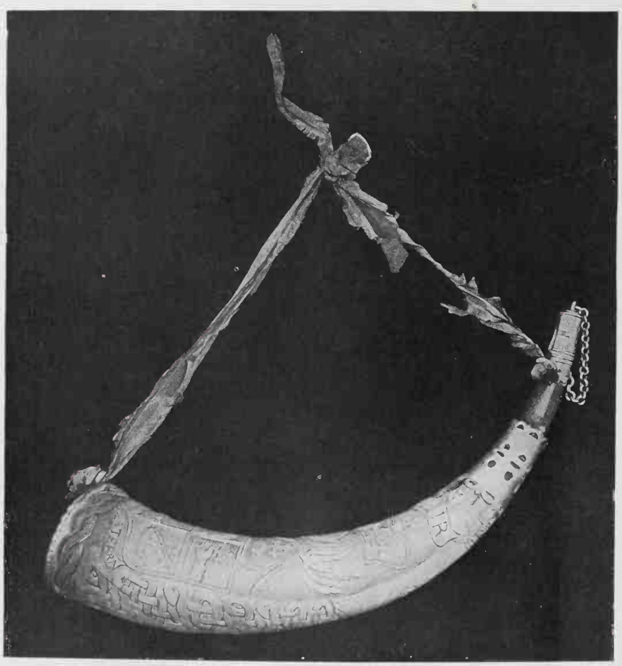


THE CREST AND MOTTO OF THE MACDONALDS CARVED IN THE FIRST PIECE OF MARBLE FOUND IN THE ISLE OF SKYE IN THORPE HALL

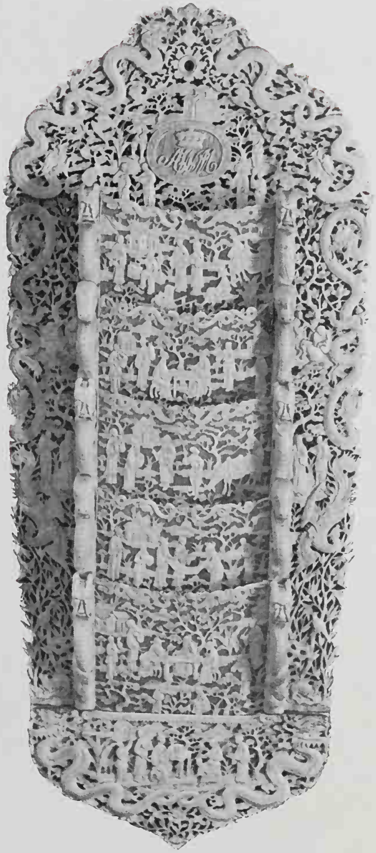
most determined resistance from the sturdy inhabitants. In one of the attacking boats was Macdonald, a brave and powerful man. The leader of the attack, finding that his attempt to land was likely to be frustrated, urged his men by a promise that whosoever of them should first touch land should own the island. Macdonald, finding himself in the crush of the fight, getting left behind and thus blocked from landing, seized his sword and promptly chopped off his forearm! This he threw over the heads of his comrades, and thus it *first touched land*. The attack soon after was successful, and the leader, true to his word, gave the island to Macdonald, *as his hand first touched land*. Ever since the family have retained the property. These old legends, even though they more than verge on the improbable, are nevertheless very interesting, for they have been handed down for hundreds of



POWDER-HORN USED BY LIEUT. SAVILLE MACDONALD IN THE AMERICAN WAR, ON WHICH HE CARVED THE ARMS OF HIS FAMILY WHILST A PRISONER IN THORPE HALL years, and are looked upon locally as being absolutely true.

The carved wall-rack, ostensibly for papers or letters, illustrated, is of ivory, and is Chinese work. It bears the coronet and cypher, in an oval garter, of Alexander Wentworth, second Lord Macdonald, who died in 1824. On either side are carved serpents and birds on a background of foliage. There are also figures of Chinese men and women in the foliage, whilst the front of the rack has a subject carved upon it. The top of each partition for papers has two serpents twisting towards each other, whilst the rack is supported in place by curiously carved monsters' heads with snake bodies. There are five of these racks. The carving of the whole is exquisitely done. They are probably about one hundred years old.

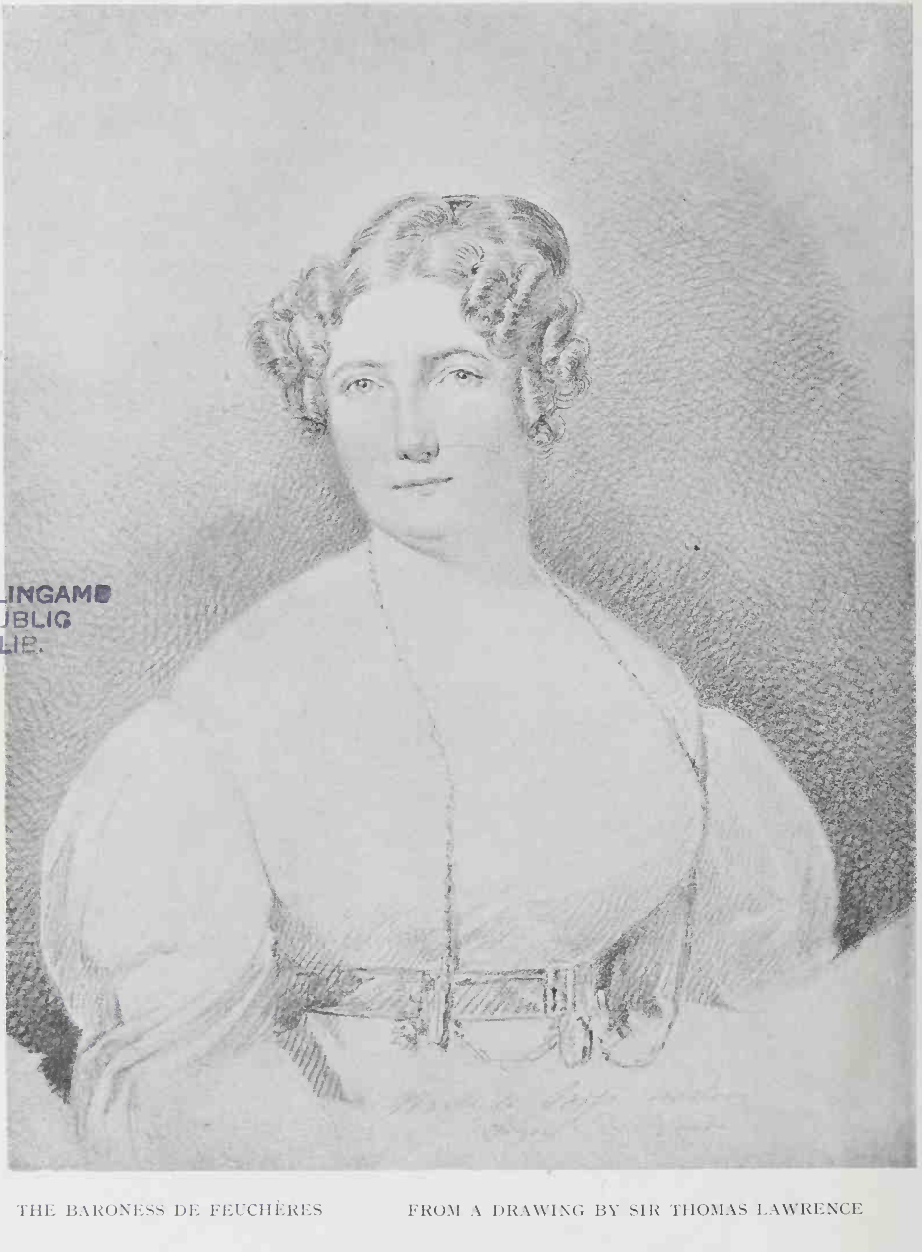
An interesting relic at Thorpe Hall is an ancient powder-horn, which is carved from end to end. This old horn was served out to Lieutenant Saville Macdonald, who fought in the American War of Independence. He was captured by the Americans and kept a prisoner of war. To pass the weary hours of captivity he carved the Macdonald arms on his horn, and these are exceedingly well done. It will be observed in the illustration that the second and fourth quarters are to be seen, the second being "a hand in armour holding a cross-crosslet fitchée gu"; the fourth is "a row galley or lymphad, sails furled, sa." The old ribbon with which the horn was slung in the war is still attached, but is now rotting with age.



IVORY RACK WITH CHINESE CARVING IN THORPE HALL

The Baroness de Feuchères

In January, 1841, at a pretty little house in Hampshire there passed peacefully away a devout and bigoted Roman Catholic in the person of the Baroness de Feuchères, who had sold several of her estates in France, and endowed convents and chapels with the proceeds. Such was the close of the life of (*née*) Sophie Dawes, though the Madame de Feuchères of Balzac's painfully realistic romance, *Les Splendeurs et Misères des Courtisanes*, came to a bad end. Sophie Dawes was the daughter of a poor fisherman in the Isle of Wight, and began life in the humble position of a barmaid at Cowes, where her beauty, vivacity, and intelligence attracted the attention of a wealthy gentleman, who persuaded her to quit the tavern at Cowes for a fashionable London School, whence, on the completion of her education, being stage-struck, she manœuvred herself into an engagement at Covent Garden Theatre. The Prince of Condé, the descendant of the gallant hero of Rocroi, in the course of his wanderings as an *emigré*, during the storms of the French Revolution, came to London, where, in the green-room of the Covent Garden Theatre, he met and was captivated by the charms of Sophie Dawes, who speedily accepted his protection in lieu of her original admirer. She persuaded the Prince to declare that she was his natural child by an English lady. Seeing that her social status would be considerably enhanced if she could secure a legitimate partner, with the aid of her protector she married the Baron de Feuchères, an old French nobleman of childish simplicity. The Baroness afterwards frankly confessed to her husband that she was not the Prince's daughter. Deeply indignant, the Baron quitted her forthwith. On the final overthrow of Napoleon in 1815, the Prince of Condé recovered his hereditary dignitaries and vast estates. The Baroness de Feuchères completely governed him, and enjoyed the whole and sole control of his enormous revenues. The Prince was now an old man, and fast breaking up, and shortly before his death the Baroness managed to get her aged admirer to make his will in her favour, with a substantial bequest to a child of the Duke of Orleans, in order that this powerful family might be induced to uphold the will against the Prince's relatives. The Revolution of 1830 raised the Duke of Orleans to the throne as King of the French. The Prince of Condé resented his acceptance of the citizen-kingship as an act of treachery to the elder branch of the Bourbons, pitied the misfortunes of the exiled monarch, and therefore resolved to revoke his will, and bequeath his fortune to Charles X. The Baroness got scent of the Prince's preparations to leave her, and on the morning of August 26th, 1830, he was found dead in his room. There was no evidence forthcoming how he came by his death. After a few years in Paris, the Baroness de Feuchères came to England, where she ended her days in the tranquil retirement of English country life.



THE BARONESS DE FEUCHÈRES FROM A DRAWING BY SIR THOMAS LAWRENCE

Notes

Our Plates

WHEN in the beginning of April Mr. James Greig stated that he had discovered the initials of Mazo on the Velazquez "Venus," reproduced as the frontispiece of this number, he aroused a storm of discussion on the merits of the picture, the echoes of which are only now subsiding. Two committees, who examined the picture, both gave a verdict against Mr. Greig; and this has been generally accepted as establishing the authenticity of the work. As a matter of fact, it has little direct bearing on the matter. Signatures, unless strongly confirmed by other facts, are rarely accepted by experts as reliable evidence. They are easily forged; and, often as not, forged signatures have been inscribed on perfectly genuine works. A fine "Gainsborough," thus distinguished, was exhibited at Burlington House a few years back.

To determine the genuineness of a picture, the following points have to be considered:—(1) its pedigree; (2) the age and character of the canvas, and pigments employed; (3) the technique of the work. In all three points the evidence in favour of the Velazquez "Venus" must be considered as satisfactory. Its pedigree goes back almost to the days of Velazquez, though portions of the picture have been impugned, with more or less probability, as being early additions to the original work; no one, however, has seriously attempted to assert that the latter is not contemporaneous with the artist, while experts are generally agreed that the handling is characteristic.

It was in 1756, the year before he was appointed serjeant-painter to the King, that William Hogarth painted his gigantic triptych of *The Three Maries at the Tomb*, *The Ascension*, and *The Sealing of the Tomb*, as an altar-piece for the Church of St. Mary, Redcliffe, Bristol. He was paid £500 for it, just four times as much as he received for the series of six pictures of the *Marriage à la Mode*, now in the National Gallery. The work was removed from the church by a later generation who failed to appreciate Hogarth, and came into the possession of the Bristol Academy, who some time ago offered it to the corporation, but the latter having no room at its disposal, declined the gift. The triptych has now been removed to London, and is at present in the possession of Mr. H. H. Mulliner, by whose permission we reproduce an illustration of *The Three Maries*, perhaps the most effective panel of the triptych.

The *Portrait of Lady Milnes* reproduced in this number is one of several fine portraits by Romney in the possession of Mr. Henry Aldenburgh Bentinck. Lady Milnes was the wife of Sir Robert Shore Milnes. The reproduction is from a water-colour drawing done by Miss Edith Henniker by kind permission of the owner, who has also permitted us to reproduce three other portraits, which will appear in a later number.

The carpet, of which we give a reproduction in colours, is in the possession of Messrs. Cardinal & Harford, 108, High Holborn, W.C. This is a magnificent specimen of the Isphahan make of Persian carpets of the sixteenth century. The extreme fineness of this carpet's texture can be judged by the fact that there are 440 hand-tied knots to the square inch, whereas the famous Ardebil carpet in the Royal Albert Museum measures only 380 knots. An illustration of this carpet has already appeared in *Asian Carpets in the Jaipur Palaces, Sixteenth and Seventeenth Century Designs*, and the author's (Colonel T. H. Henley, C.I.E.) description of this plate we append:—"This carpet differs very much from all those which have gone before. The blue ground is broken up into compartments by what appear to be thorny stems of stiff palmettes. Flowering plants fill the field, and we observe also a vase of blossoms and rich brown iris-like flowers. The main border is difficult to describe; but the chief ornaments are light blue and buff scrolls on a rich Kermes ground."

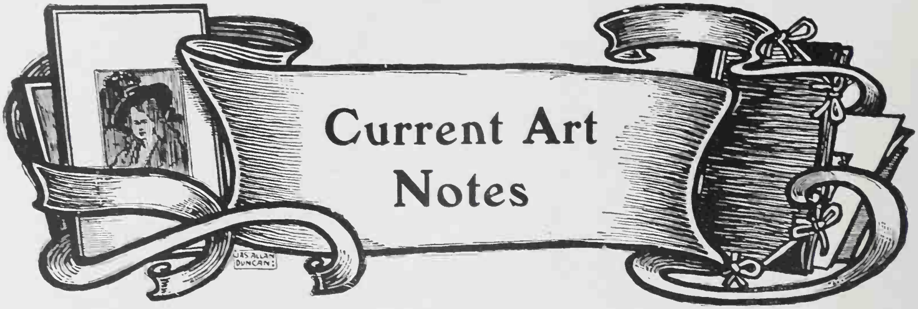
Apropos of the 84th birthday of the Ex-Empress Eugenie, which occurred on May 5th, the reproduction of her portrait by Franz Xavier Winterhalter forms an interesting souvenir of the time when she was still the most beautiful woman in her Empire. It was painted in the early fifties, when her husband, the Emperor Napoleon III., was at the height of his power, and long before the shadow of defeat had darkened his career. Since then the hand of death has been busy among those whom the Empress loved. Her husband, her son, her lifelong friend, Queen Victoria, and almost all of those associated with her when she reigned over the most brilliant court in Europe, have fallen under it. The Ex-Empress now leads a retired and secluded life at Farnborough, Hants.

The Infante Don Balthazar Carlos of Spain owes his immortality almost entirely to the brush of the great artist Velazquez, who painted his portrait more frequently than that of any other person, with the exception of his father, King Philip IV. The young prince, who was born in 1629, died when in his seventeenth year. He was fortunate in living at the period when the powers of Velazquez had attained their highest point, so that all the portraits of him, whether as an infant or in his boyhood, are masterpieces. The equestrian portrait of him hanging in the Prado at Madrid is the greatest of the series.

A Fête Champetre, by Watteau, is one of the most valued treasures in the National Gallery of Scotland, and is a typical example of the witching glamour and romance with which the painter invested these scenes depicting the life of the French nobility in the era immediately preceding their downfall.

The pictures by Nicolas Lavreince often afforded a theme to the graver of Janinet; and the engravings which owe their origin to this combination are among the most charming products of French eighteenth-century art. The well-known plate of *L'Indiscretion*, from which the illustration on our cover is reproduced, is a characteristic example of the work of these masters, and is one of the most sought after of the French colour-plates, which now command such high prices in the sale-room.

The illustration of a piece of carving by Grinling Gibbons is reproduced by permission of Messrs. Lenygon and Co., of Old Burlington Street. The work was formerly among the treasures of Holme Lacy, where the art of Gibbons was represented at its best—Viscount Scudamore having employed the great wood-carver to decorate the principal rooms of the mansion. An illustrated article dealing at some length with the career and work of Gibbons, as exemplified in this magnificent collection, will be included in our next number.

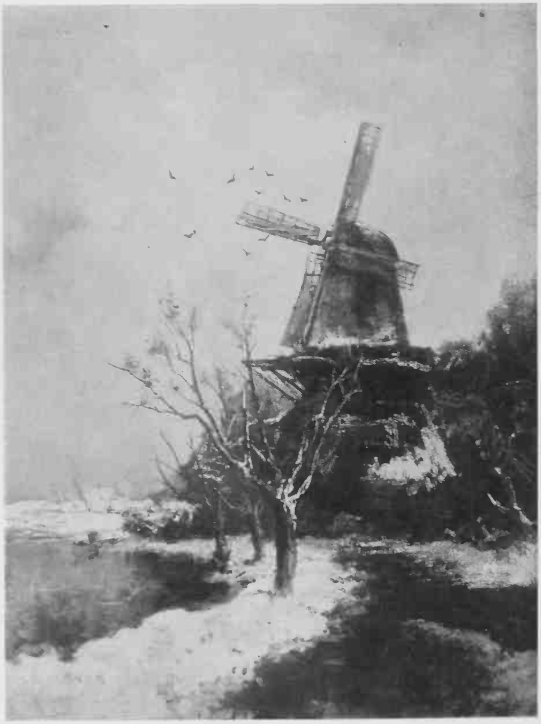


Current Art Notes

Fantin Latour, Anton Mauve, and James Maris

THE names of the two Dutch artists, Anton Mauve and James Maris, and that of Fantin Latour, now command universal respect, though once, and that not so many years ago, the conservative British public eyed their pictures askance, and hesitated to buy them for as many shillings as they now fetch pounds. The collection of works by these three masters shown at the French Gallery (120, Pall Mall) was one that was worthy of their reputation, and displayed their art in many delightful aspects.

Fantin Latour was represented by over a score of examples, the majority of the flower pieces included belonging to his later and more popular period, when he used a less restrained palette than in his earlier days. No one has been more successful than him in reproducing the velvety softness of the blooms—at once buoyant and delicate, resplendent with colour and life, but so fragile that a harsh touch may destroy them—and, above all, to invest them with the mystery of atmosphere. Fantin Latour was a master of atmospheric expression. In the figure subjects by him shown in this exhibition—notably his own portrait and that of Arthur Ridley—the canvases seemed palpitating with air. Both Mauve and Maris, especially the former, also excelled in this quality; and though their technique was different, they each looked at nature from much the same standpoint. In their work they made little attempt to obtrude their own personalities—to choose subjects merely to exhibit their technical skill and their powers of analysis—but rather regarded themselves as instruments to record those aspects of nature which were most congenial to their own moods and feelings. It is this which invests their paintings with that feeling of latent strength which constitutes one of their most potent charms. This feeling has been rarely more happily expressed than in the severe simplicity of *The Two Windmills* by Maris, or in the vigorous *Moonlight* by the same master, while the lighter and more aerial touch of Anton Mauve was happily exemplified in the clear luminosity of his *Sheep on the Dunes*. But these were only a few amongst the two score of works by the same masters shown in the exhibition, all of which were characteristic, and individually demanded a more than passing notice from the appreciative visitor.



THE WINDMILL, WINTER BY JAMES MARIS

Modern Etchings

THE sixty and odd original etchings shown at the galleries of Messrs. James Connell & Sons reveal the progress that is being made in this fascinating art. It is not only that some few of the plates are of exceptional interest, but that the general standard attained reveals a technical mastery which a few years ago could have been found only in the work of two or three men.

Pictures by British and Foreign Masters

DESPITE the inclusion of an exquisite little landscape by Gainsborough, a sketchy but finely-handled Hoppner, and other works of the same calibre, the exhibition now on view at the galleries of Messrs. Shepherd Brothers (27, King Street, St. James's) owes its great charm to the examples shown by the little masters. One does not often see the work of many of the artists represented—at least not catalogued under their own names. Far too often they are annexed to greater reputations, and made to figure as the productions of those giants in art with whose style they happen to bear some affinity. *The Duet*, by J. R. Wild, painted in 1801, and purchased for the collection of the Corporation of Manchester, may be taken as an instance in point. It represents a lamp-lit interior, painted somewhat in the style of Wright of Derby, but distinguished by a greater simplicity of treatment, and a more refined and cooler colour scheme — a charming picture this, though by an artist who was never an exhibitor in the Academy, and whose record is not to be found in any ordinary work of reference. Then there is a view of *Salisbury Cathedral* by that strangely unequal artist E. J. Nieman, which, in the grand characterisation of the sky, its restrained strength and close appreciation of nature, will bear comparison with some of Constable's versions of the same theme. An important picture, entitled *Les Baigneuses*, and catalogued as being of the French School, is an interesting enigma. It may be by Fragonard. If so, it is one of those rare examples in which the painter has given full expression to his feeling for the charm and mystery of atmosphere. A portrait of *Henry Voguell*, by Antoine Pesne, that French artist, too little known in England, who became court painter to Frederick the Great, is a fine strong piece of character painting. There are many other pictures which demand equal attention to those already mentioned, for where, as in this exhibition, the passport for inclusion is rather the quality of the work than the reputation of the artist, there is little hung that is not thoroughly interesting.

Paintings in Oil and Water-colour By Charles Sims, A.R.A.

THE great charm of Mr. Sims' works, as seen in the forty pictures and drawings exhibited at the Leicester Galleries (Leicester Square), was its appearance of perfect spontaneity. The artist had invested the pieces of canvas and paper with the reflection of his passing moods and fancies so easily and artlessly that in them there was no suggestion of premeditation or of effort, and they thrilled the spectator with the same feeling as that evoked by the "clear keen joyance" of a lark's outburst of melody. This appearance of artlessness is the outcome of a profound art, for it implies that the painter has succeeded in expressing only the essentials necessary to convey his idea, and eliminated every detail which would strike a weakening or jarring note. Where Mr. Sims very occasionally failed was by giving a too summary expression to a theme—staying his hand before he had perfectly embodied it—so that one felt a sense of incompleteness, as in a song broken off before the last notes had been uttered.

Pictures by Felix Ziem

THE art of Felix Ziem was seen to advantage in the collection of his works shown at the McLean Galleries (Haymarket). It may be objected that the pictures, like all Ziem's canvases, were but variations of the same theme, the rendering of vivid colour seen under full sunlight and harmonized without the introduction of any strong shadows. This is a problem, however, which would try the powers of any artist, and Ziem cannot be blamed, once having mastered the feat, for delighting in repeating his triumph again and again. Though it was a severe trial to the works of any artist, so consistently uniform in his subjects and their scheme of colour, to assemble such a large number together, the result was most pleasing, the effect of the *ensemble* being one of jewel-like brilliancy.

Water-colours by Edith H. Aide and by James G. Laing, R.S.W. Japanese Prints

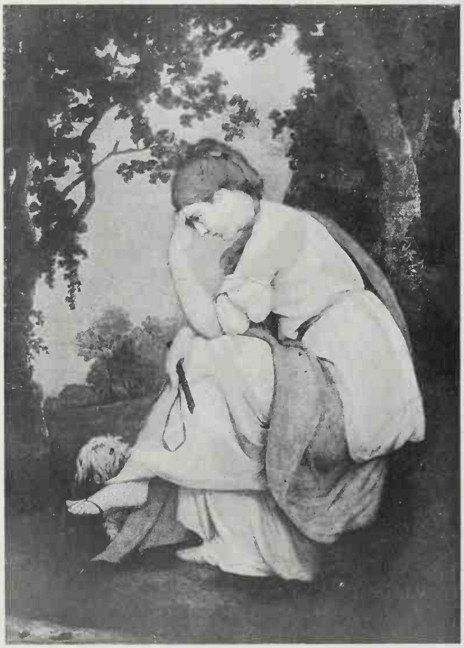
AT the galleries of the Fine Art Society (148, New Bond Street) three exhibitions were held simultaneously. Miss Edith H. Aide in her *Sunshine in Italy and England* showed a number of brightly coloured drawings of flower gardens, which had a pleasant feeling of atmosphere. Mr. James G. Laing, R.S.W., displayed an appreciative sense of the picturesque and an eye for harmonic tone in his records of English, French, and Dutch architecture, while the collection of Japanese prints was well worth seeing. An illustrated catalogue of the latter is being compiled by Mr. Arthur Morrison, and should form an interesting memento of the exhibition.

Water-colours by Baragwanath King

MR. BARAGWANATH KING, who has often before exhibited in London, returned to the scene of former exploits in his exhibition of *The Streams and Tors of Dartmouth* at Messrs. Robinson and Wilde's Galleries (89, Mount Street). Mr. King is a native of the district, and is thoroughly familiar with the moors in all their changing aspects, whether under sunshine or shadow, calm or storm. He showed a vivid sense of colour and a power of selecting the essentials of a scene, which enabled him to produce a number of broad, picturesque, and effective drawings in which the salient characteristics of mountain scenery were well rendered.

Joseph Wright of Derby

Of the English artists who flourished in the eighteenth century few have a clearer title to fame than Joseph Wright, of Derby. Except for the four or five men of the first order, there are scarcely any to dispute his pre-eminence in his several *rôles* of portrait and landscape painter and delineator of scenes illuminated by artificial light and of conflagrations. Yet his work is but little known; and his reputation hitherto has rested more especially on the two last-named classes of pictures, several examples of which are in various public galleries. The exhibition of nearly a hundred of this artist's works, now on view at the Graves' Galleries (6, Pall Mall), will come in the nature of a revelation to most connoisseurs. The great bulk of these are portraits, and though they are of unequal merit, they are generally distinguished by a strong, simple, and direct technique, sound draughtsmanship, and a careful treatment of the accessories which is not always visible in the work of his more renowned rivals. Many of his male portraits are dignified and unaffected embodiments of English masculine character, and in one of them—that of Captain Edward Salmon—the work approaches the quality of a Gainsborough in its colouration and atmospheric feeling.



MARIA, FROM STERNE'S "SENTIMENTAL JOURNEY" (PORTRAIT OF MRS. BASSANO OF DERBY). BY JOSEPH WRIGHT

It is, however, in his pictures of children that Wright is seen at his best. In these he reaches a very high level, though the painting is heavy, and the colouring harsh beside the work of Gainsborough and Reynolds. His figures lack the grace and fascination with which they would have invested them; but it may be questioned whether either of these artists ever realised so well that particular phase of childhood which Wright delighted to paint—that period when girls are tomboys and boys are mischievous urchins. He reveals them to us divested of their company manners, and full of animal spirits. We are conscious that these healthy, boisterous children are capable of all kinds of pranks, and would be none the worse for an occasional whipping; and so we feel an intimacy with them of which we are not conscious when we look at the *Master Lambton* of Lawrence, or the dignified and aristocratic *Blue Boy* of Gainsborough.

The phase of Wright's art exemplified in his effects of artificial light, such as *The Orrery* and *The Alchemist*, both of which fine works are included in the exhibition, is too familiar to need description; but his pictures of *Edwin* and *Mrs. Bassano as Maria* are of a type which is not so generally associated with his name. The former has fine atmospheric quality, and in its graceful expression of a somewhat feminine type of beauty is quite an anticipation of Hoppner, while the latter in its semi-classical feeling and its simple treatment recalls some of Romney's happiest efforts.

Cabinet Pictures in Oil by Oliver Hall

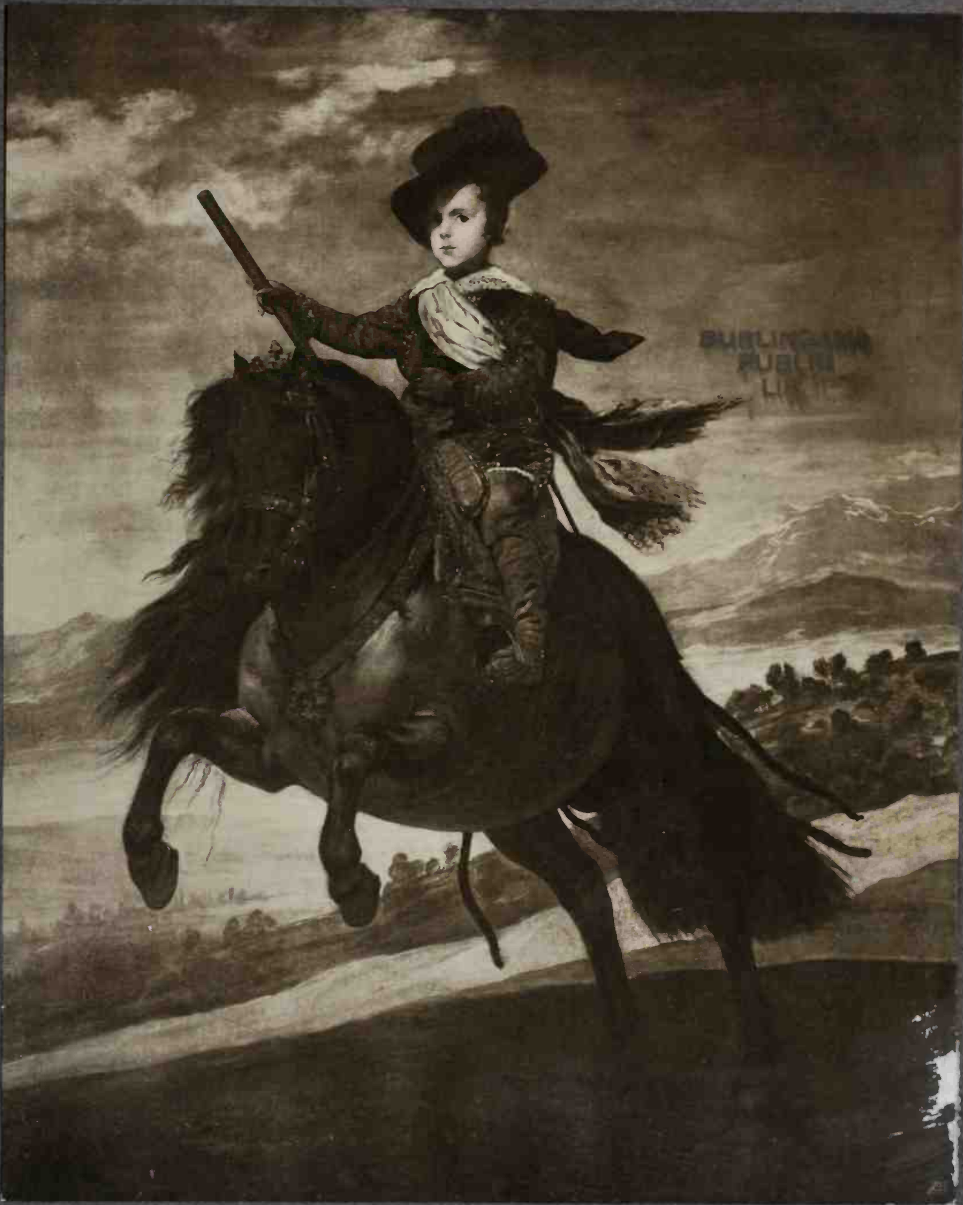
Mr. Oliver Hall, in his exhibition at the Dowdeswell Galleries (160, New Bond Street), was pleasing yet not wholly satisfying. One felt that much of his work would have made a stronger appeal had it been less restrained in tone. In some instances, where the painter ventured on richer and stronger schemes of colour, he was singularly happy, and showed a fine sense of decorative effect; but in many of the landscapes seen during grey weather there was a sameness of values in sky and foreground verging on monotony, and hardly true to nature.

Antique German Glass

At Messrs. Wills and Simmons (445, Oxford Street) was to be seen a collection of over 300 pieces of antique German glass, an assemblage of varied interest which could hardly be equalled outside the German national collections. The specimens were chiefly of the sixteenth and seventeenth centuries, and comprised choice examples of the *roemer*—that most artistic form of wine glass so often seen in the seventeenth-century pictures—of enamelled and gilt glasses, and of many beautiful pieces of the engraved ware which formed such a delightful feature in the products of the German glassmaker of the seventeenth century.

French Drawings

At the galleries at 158, New Bond Street, an important collection of French drawings of sixteenth and early seventeenth centuries was on view, all of which were



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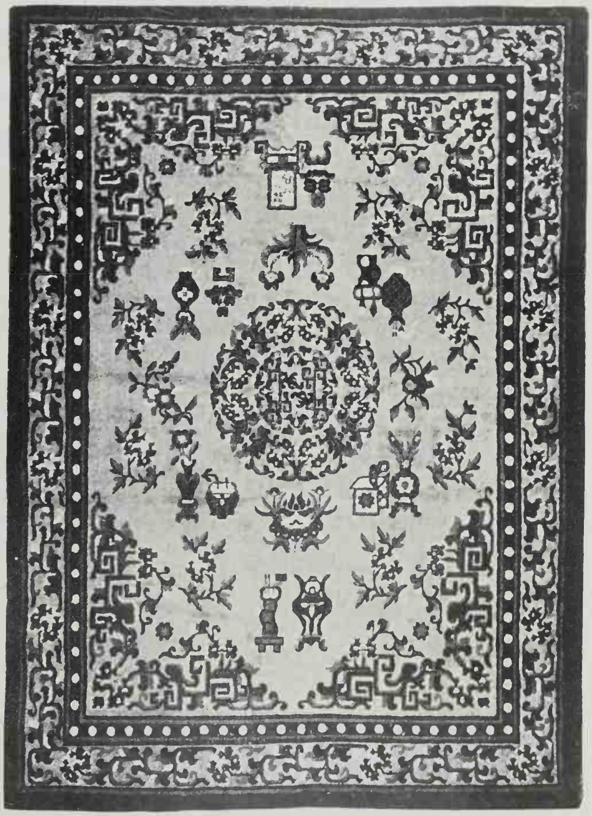
DON BALTHAZAR CARLOS
BY VELAZQUEZ

portraits, the majority being of well-known historical personages. The best examples shown were those attributed to Jean de Court, the portraits of *Charles de Cossé, Comte de Brissac*, and *Louis de St. Gelais, Seigneur de Lausac*, being noteworthy for a fine perception of character, and a deft, free handling which made the works by the earlier masters represented look conventional and mechanical. The works attributed to Jean and François Clouet could hardly be considered representative, but two or three by Pierre and Daniel Dumonstier were very happy.



CHINESE EIGHTEENTH CENTURY RUG

Antique Chinese Rugs

THE antique rugs from the looms of Persia and India have long been treasured by collectors for their beauty of design, richness of colour, and perfection in weaving; but those of China, chiefly emanating from Chinese Turkistan, which are distinguished by similar qualities, are only just beginning to be generally known. It was not until 1908, when a number were offered for sale in America, that public interest was aroused in them, and the seventy representative specimens now on view at the galleries of Mr. T. J. Larkin (104, New Bond Street) form the first collection of importance that has been shown in England.

These specimens belong to the sixteenth, seventeenth, and eighteenth centuries; but it is difficult to determine accurately their individual dates, for there is little or no difference in either texture or material, and only a slight variation in the shades of colour employed to give a tangible clue. This, though a matter of some importance to the archæologist, is of little moment to the lover of the beautiful, whose pleasure in regarding these products of the looms of Turkistan is derived from the chaste perfection of their design, and their sometimes delicate, sometimes rich and sumptuous, but never over-gorgeous colouration. It is difficult to describe the colours used, they alter according to the standpoint from which they are viewed, and the angle at which the light strikes athwart the pile of the carpet. Certainly the descriptions in the catalogue, technically correct as they are, do cold justice to these wonderful rhythmic harmonies. There is one (No. 45) in which, to summarise the catalogue, the design is formed by the figures of conventional lizards grouped together in a medallion in the centre, and used separately as scrolls on the field of the carpet and in the corners, the whole being surrounded by an ornate floral border. The colours are yellow, deep and pale blue, and white. I confess that this rug riveted my attention for many minutes, though there were others not less beautiful on every side. The lizards of a deep lustrous indigo, with eyes picked out in white, stood out from a flame-coloured ground. As the light played on the lambent sheen of the carpet, it resolved it into an infinitude of half-tones, so that the flame of the ground mellowed in places to dull gold, and sparkled here and there like topaz, and the forms of the lizards scintillating with colour seemed invested with life and movement.

There were other rugs, the *motifs* of whose designs were inspired by the art of the potter. The Chinese landscape of the willow pattern plate appeared on one, and on others the lotus, bamboo, prunus blossom, the dragon-like Fo-dog, and many of the other objects which have been conventionalised into those beautiful forms so well known to lovers of Keramic art.

Modern Pictures

Messrs. Carfax & Co. (24, Bury St., St. James') had an exhibition of works by modern artists which included among other items some charming designs for fans by Charles Conder, several well studied portraits by the Hon. Neville Lytton, and half-a-dozen illuminated books by Mrs. Sydney Cockerell. These latter were distinguished by the happy appropriateness of the borders to the words of text embellished, and showed a fine preception of both line and colour.

"The Mind of the Artist," by Mrs. Laurence Binyon (Chatto and Windus 3s. 6d. net)

The bridging of twenty-five centuries in the compass of a little volume of under 150 pages is no easy task, but Mrs. Laurence Binyon has achieved it in her *Mind of the Artist*, a charming little compilation containing a selection of the sayings and writings of some eighty artists of all times and countries. Zeuxis is represented in company with Whistler and Furse, and the views of Ku K'ai-Chih may be compared with those of Monticelli and Charles Keene. It is curious how conclusively this book confirms the saying in "Ecclesiastes" that "there is no new thing under the sun." The same battles of the schools, which rage in the art world of to-day, were being fought just as fiercely when Rome was still in the making, and Britain beyond the *ultima thule* of civilization. Appeles criticizes Protogenes for the over-elaboration of his pictures in words which might have been uttered by Reynolds, while the reply of Zeuxis to Agatharcus would have sounded just as happily from the lips of Holman Hunt. All art lovers would do well to possess themselves of this little book. They will find in it a key to the ideas and intentions underlying the pictures of many artists whose work might otherwise prove an enigma to them.

International Art Series (T. Fisher Unwin. 5s. net)
"William Hogarth," by Edward Hutton
"The Great English Masters," by Fritz Stahl
"Rossetti," by Arthur Symons
"Degas" and "Constantin Guys," by Georges Grappe
"Fritz Boehle," by Rudolph Klein
"Japanese Art," by Laurence Binyon
"Rodin," by Gustave Kahn

The International Art Series, now in course of issue by T. Fisher Unwin, comprises a number of monographs of curiously unequal merit. The appearance of the volumes is excellent. They are bound in parchment covers, profusely illustrated, and, with the exception that in the fount of type employed the letter "a" has a confusing similarity to the letter "o," the printing is clear and distinct.

In the first of the series Mr. Edward Hutton fails to add much to the sum of our knowledge of William Hogarth, nor do the value of his criticisms make up for the lack of his original research. In spite of an occasionally long and unwieldy sentence, the book as a whole forms easy reading, and collectors who desire a well illustrated biography of the artist at a moderate price may do worse than buy it.

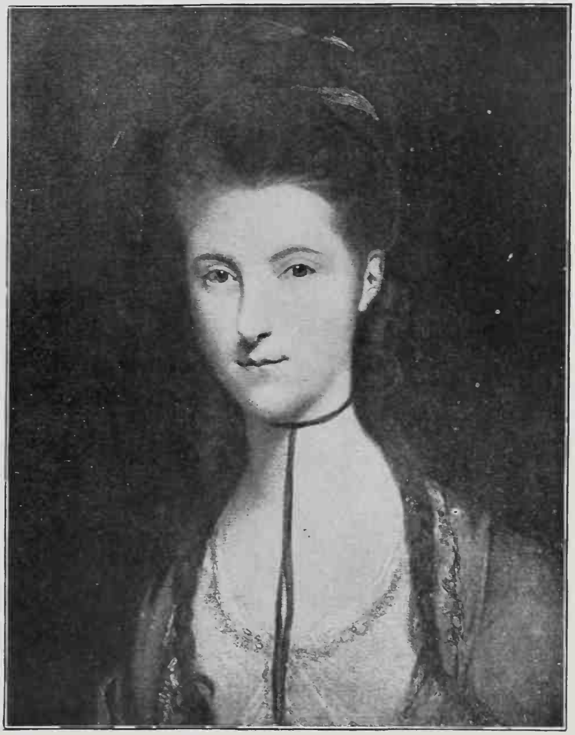
The Great English Masters, by Fritz Stahl, would have been greatly improved by judicious editing. He writes as a foreigner in a strange tongue about a school of which apparently he has no very intimate acquaintance. Here is one of his sentences taken at random: "Just that one point, which Gainsborough lacked, namely; the true line of the moving body, its contour, in short, linear composition and the symmetrical joinder of the level through figures anf (*sic*) groups—Reynolds possessed as a natural talent." One can guess the writer's intention, but it certainly might have been more happily expressed. There are numerous minor errors and misprints. Hoppner's name is generally spelt "Glopner"; J. M. W. Turner is always called William Turner, a name usually reserved for his lesser known namesake of Oxford; it is stated that Reynolds, Lawrence and Raeburn were made peers, and Bath is described as a "fashionable coast resort."

Mr. Arthur Symons apparently realised that there was little that was new to be told about Rossetti, and so he has eked out his book with whole pages of description of other painters' works which have little relevancy to his subject. Still, for thirty-four pages, he says what he has to say in an interesting manner, and then the style of the writer abruptly changes, in a way which suggests the interpolation of some other hand, possibly of German origin. Some of the statements contained in this latter portion of the work are more quaint than instructive. We find Frith cited as a painter of "the sport," learn that "Watts busted (*sic*) the bubble" of the "nonsensical sensual element" in art created by the followers of Leighton, that it was Ruskin's doing "that the Liverpool Academy gave a yearly price (query prize) for a pre-Raphaelite," and that Lawrence was nicknamed "the crazy confectioner." Something, indeed, like the last epithet was applied by Pasquin to the figure of Satan in the picture by Lawrence now hanging in the Diploma Gallery, which the lampooner described as conveying "an idea of a mad sugar-baker dancing naked in a conflagration of his own treacle"; but neither he nor anyone else applied it to Lawrence himself.

It is Mr. George Moore who relates that Degas for many years locked himself in his studio from early morning until late at night, refusing to open even to his most intimate friends. When one did venture in, on the strength of an invitation, and stayed a little longer than he was expected to stay, he was thrown down the staircase. The anecdote throws an illuminating light on the career of Degas. With him the individuality of the man became merged in that of the artist. He lived wholly for his work; and so it is of the artist rather than of the man that M. Georges Grappe writes in his monograph on this the greatest pupil of Ingres. M. Grappe traces in a fluent and interesting manner, and with a well-informed and lively appreciation of his subject, the gradual development of the art of Degas from the serene classical tradition of his dead master to its present almost *Zolaesque* realism.

M. Grappe is also responsible for the monograph on Constantin Guys, whom he describes as an "autodidact." Possibly this term and one or two others may convey but little to the general reader; but in spite of this, the work gives a vivid and realistic idea of the work and personality of the great black and white artist. Guys was a true impressionist. His drawings generally consist of a few apparently careless lines and smudges, and yet they convey the essentials of a scene with an incisiveness which hardly can be matched in the most studied and elaborate pictures. His career is recorded in his art. He travelled in the Orient, went through the Crimean War, and mixed with the gay society of the Paris of the second Empire. Then he descended to the lowest dregs of society. He lost his self-respect—everything worth having, in fact, save his art; and so in this last phase he drew the people with whom he mixed—the women of the street and the hangers on of the low drinking dens in Paris—with a realism which was all the more terrible because it was the fruit of a full and intimate knowledge.

It must be confessed that Herr Rudolph Klein's account of Fritz Boehle, while thoroughly well informed, makes heavy reading. He sums up his criticism on the artist by telling us we should arrive at "the conclusion that the very peculiar art of this extraordinary man is, after all, a little too much intellectual, and that the man in him has not found himself in such close connection with life as the artist, although the contrary might be expected from a painter of country life." This statement is a fair summary of the painter's strength and weakness. His more ambitious works are the least successful. Their appeal is a purely intellectual one, and they leave the spectator's emotion unstirred. On the contrary, his scenes from rural life—more especially those contained in his etchings, which are treated in a more natural and unaffected manner—are sincere and convincing.



PORTRAIT OF ANNE DAMER BY SIR JOSHUA REYNOLDS ("ANNE SEYMOUR DAMER," KEGAN, PAUL AND CO.)

Mr. Laurence Binyon's work, *Japanese Art*, is far from being as comprehensive as its title would imply, the writer wholly devoting his attention to the Kano school of painting. He does wisely, perhaps, to thus limit the scope of his theme. In the small space at his disposal it would have been impossible to have treated adequately the wide range of Japanese art or even of Japanese painting. It is to be regretted, however, that in a book intended primarily for the general reader, Mr. Binyon did not give a foreword explaining more fully what the word "school" means when applied to Japanese painting, and the relation of the Kano school to the other phases of painting which have existed in the

Island Empire. Apart from this, the work is a valuable and interesting record of a style of art which, originally introduced from China in the fifteenth century, numbers among its exponents some of the greatest artists of the country, and has continued what might be called the classical tradition almost up to the present time.

Auguste Rodin is one of the greatest personalities in modern French art. He has practically revolutionized the ethics of sculpture, and extended the scope of the art to the expression of thoughts and emotions which have hitherto not been deemed capable of translation into marble or bronze. The monograph on him by Gustave Kahn is perhaps equally valuable for the fine series of illustrations accompanying the letterpress as for the information to be gleaned from the latter. The writer is too enthusiastic a partisan to be taken as a wholly reliable guide, and the enthusiasm of his eulogy is rarely tempered by criticism.

"Christian Symbolism," by Mrs. Henry Jenner (Methuen & Co., "Little Books on Art," 2s. 6d. net)

FOR many reasons the inclusion of this volume on *Christian Symbolism* in the excellent series of "Little Books of Art" is to be commended, more particularly as it is an earnest attempt to aid the present-day art lover to interpret according to their original spirit the symbols made use of in early Christian art. That such an attempt to succeed would involve some incursion into liturgiology, ecclesiology and theology was inevitable, and the writer is justly entitled to praise for her thorough dealing with the subject.

"Anne Seymour Damer," by Percy Noble (Messrs. Kegan, Paul, Trench, Trübner & Co., Ltd., 12s. 6d. net)

SCHOPENHAUER held that the most eminent of the whole female sex have never accomplished anything in the fine arts that is really great, genuine, and original, or given to the world any kind of work of permanent value. A name which makes one recall this displeasing statement is that of Anne Seymour Damer, whom Mr. Percy Noble, in his book on this lady's life and work, describes as "a woman of art and fashion." Her circle of friends included many great names, and her life seems to have been a singularly happy one, except for her husband's tragic end and the death of her beloved parents. Horace Walpole, in his *Anecdotes of Painting*, describes the art of Mrs. Damer with enthusiasm. He wrote: "A third female genius is Mrs. Damer, daughter of General Conway, in a work more difficult and far more common than painting. The annals of statuary record few artists of the fair sex, and not one that I recollect of any celebrity. Mrs. Damer's busts of life are not inferior to the antique, and theirs, we are sure, are not more like." Time, on the other hand, has proved Madame d'Arblay's (Fanny Burney) words to be correct. Of Mrs. Damer's art she writes: "Her performances in sculpture were of no great merit, but were prodigiously admired by Horace Walpole, who had a notorious weakness for the works of persons of quality." There is little doubt that Anne Seymour Damer was herself deceived as to her performances in sculpture. Whatever may be said of her, Mrs. Damer undoubtedly deserves the title of a clever, energetic amateur. Mr. Percy Noble's *Life* shows him to have studied the period; he has given a fair and concise history, and credit is due to him for the care and pains he has taken to produce an interesting book about an interesting lady of quality, though somewhat inclined, as he is, to over-estimate her worth as an artist.

"The Operas of Wagner: Their Plots, Music, and History" By J. Cuthbert Hadden (T. C. & E. C. Jack, 6s. net)

MR. J. CUTHBERT HADDEN, the author of *Chopin* and *Haydn* in the "Master Musicians" series, has added to his list of works another valuable book which deals with the plots, music, and history of the operas of Wagner. In his preface he says, "This is frankly and avowedly a book for the musical amateur: for the man or woman who wants to hear a Wagner music-drama, and wants to know, first and chiefly, 'what it is all about.'" The book has been carefully written, and gives a clear understanding of the several works in the Wagnerian repertoire, besides facts about their history and the original sources of their texts. The work, which should prove a boon to all lovers of opera, is greatly enhanced by twenty-four beautiful plates in colour from drawings by Byam Shaw.

"Old Norfolk Houses," by Geoffrey Birkbeck, R.B.A. (Messrs. Jarrold & Sons)

MR. GEOFFREY BIRKBECK, R.B.A., is the author of an interesting volume on *Old Norfolk Houses*, which he has illustrated with thirty-six reproductions of water-colour drawings. Having painted a series of old Norfolk houses, a book suggested itself to the artist. "The drawings," he very properly says, "have no pretentions as architectural views of the houses they represent; they are rather sketches or impressions." The letterpress is highly entertaining, and, together with the fine reproductions, enables the reader to appreciate the beauty of the old Norfolk houses, and the historical associations attaching to them.

"From Edinburgh to India and Burmah" By W. G. Burn Murdoch (George Routledge & Sons, Ltd., 10s. 6d. net)

MR. W. G. BURN MURDOCH, who has travelled in strange lands, has given the stay-at-homes the fruits of his several journeyings. The success of his other works has prompted him to give the public another book. This time a graphic account of his travels "From Edinburgh to India and Burmah," profusely illustrated by himself and "G." It is written in a bright, breezy style, and crowded with interesting anecdotes and descriptions. Having been in city and jungle, he writes in conclusion: "If I were asked what three scenes in the world pleased me most, they would all be white—a ring, miles wide, of square-topped icebergs in the Antarctic, rose pink in the midnight sun, refracted and reflected in a calm, lavender sea; the white marble court and the white domes of the Pearl Mosque of Agra, and the blue overhead in stillness of hot midday; and the Taj Mahal in late afternoon, with its marble growing grey, and the flowers in the gardens closing to sleep."

"Eton," painted by E. D. Brinton, described by Christopher Stone (A. & C. Black 7s. 6d. net)

THE twenty water-colour reproductions of Miss E. D. Brinton considerably enhance the value of Mr. Christopher Stone's well-written volume on Eton. The artist's intimate knowledge of Eton is evidenced in these plates of her work, which show a depth of feeling; her colouring in a few of the illustrations is a little too high. A book of this kind should prove of inestimable worth to the Old Boys of this famous school. The author has taken the proper course in a book of this description, devoting his pages, not to tracing the careers of various Etonians, "but primarily to Eton and Etonians, not to the doings of Old Etonians."

"Isle of Man" By W. Ralph Hall Caine, painted by A. Heaton Cooper (A. & C. Black 7s. 6d. net)

IN some two hundred odd pages Mr. W. Ralph Hall Caine has given us a book on the Isle of Man and the Manx people. His "lie oilan" is, according to the author, an extremely happy land. He says, "We have, for instance, no land agitation. That question was satisfactorily disposed of as long ago as 1704. Neither have we any suffragist agitation, while the marriage problem, as so nobly and fearlessly expounded by Lord Gorell, can hardly be said to exist." Mr. A. Heaton Cooper has painted twenty illustrations of the Isle, which are well reproduced. *Peel Harbour and Castle* is a particularly fine artistic drawing. *Bradda Head, Port Erin* (moonlight), also merits special notice. Two or three of the plates are somewhat forced in their colouring to be wholly pleasing.

"Schools of Painting," by Mary Innes 76 illustrations (Methuen & Co. 5s.)

Schools of Painting, by Mary Innes, is a pleasantly written handbook which should appeal to the general student, and can be read with interest by those who are already acquainted with the substance of the knowledge it embodies. The chapters on the legends of the Virgin Mary, and some legends of the Saints, are especially valuable as forming a key to so many of the subjects depicted in mediæval art. The work is well illustrated with reproductions from the works of the different masters described, and these, for the most part, are wisely selected from works hanging in foreign galleries, and therefore not easily available to the ordinary English reader.

Old Chinese Porcelain

THE appreciation of the artistic merit and beautiful qualities displayed in Chinese porcelain has endured and continually increased for a longer period than that devoted to any other branch of art. In the translation of a Chinese manuscript by the late Dr. Bushell evidence is given that early in the sixteenth century high prices were paid in China for rare and beautiful examples made a century earlier. The particular instance the doctor drew attention to is the sum equivalent to £600 paid by a collector for a red ground wine-pot measuring only 8 inches in height, so that the apparently high prices which one hears of from time to time as being realised either at public auction or private sale is really not a new departure. Notwithstanding that for years past there have been many keen collectors, it was always possible up to three or four years ago to obtain really choice specimens from various parts of Europe, principally from Holland and France, and less frequently from Italy and Spain. But these markets are now denuded, and if a fine example comes on offer at any of the great auction marts, whether it be in London, Paris, or Amsterdam, dealers from all parts gather in order to enter into eager competition for its possession.

It is interesting to give these facts when drawing attention to the very wonderful collection formed by Sir William Bennett, K.C.V.O., of which a list has been published by Mr. Gorer, and is now on exhibition at his galleries, 170, New Bond Street.

The catalogue embraces exactly one hundred numbers confined to Chinese porcelain, and whilst it is impossible to make mention of each specimen, all of which are worthy of notice, we must call special attention to No. 96, a really noble pair of Famille-Noire Vases, unequalled by anything in our great collections. Mr. Gorer claims these to be of the earliest period of fine decorated porcelains, and it is impossible to imagine how anything could be more exquisitely and boldly executed; the brilliancy of the enamels and the softness of the tones are delightful.

Whilst speaking of famille-noire it may be mentioned that there are several other very beautiful specimens in cups and saucers, plates, miniature vases, and figures. There are a number of wonderful examples of famille-verte, and No. 93 is a unique example of most delightful quality. This vase was originally in the Hamilton Palace collection. With a collection of this importance it is almost impossible to decide where to begin and where to leave off the descriptions, for each in itself is a wonderful example.

We must, however, draw attention to the superb pair of egg-shell lanterns decorated in famille-verte, which Sir William Bennett justly claimed to be the finest in existence. Besides this very beautiful collection of porcelains, which in its entirety is worth well over £100,000, there is a collection of rare Chinese hard stones, and a collection of nine charming specimens of blue agate, which will also be found most attractive. Mention may also be made of the catalogue, which is fully descriptive, and contains a number of illustrations of some of the principal exhibits in actual colours.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Dutch Splat Chairs.—A2,288 (Salisbury).—There are several illustrations of Dutch splat chairs in the January (1909) issue of The Connoisseur Magazine. Please say on what page the one you refer to appears.

Pottery Font.—A2,344 (Aldgate High Street).—The copy of font at St. Mary's, Oxford, is probably by Meigh, of Hanley, and dates about the time of the Great Exhibition, 1851. We are not in possession of any definite records, but we believe that several copies were produced. They are uncommon now, but not very valuable, as they are too late to interest collectors. The object is difficult to value, as there is no opportunity of comparison, but in our opinion it would probably fetch about 30s. Anyone associated with the church, or in any way interested, might, of course, be willing to pay more for the specimen, but in such a case the value would be merely sentimental and dependent upon the purchaser.

Old Italian Medal.—A2,356 (Austria).—If the medal you describe is genuine, it is worth several pounds, the actual sum, of course, being dependent upon its condition. There are, however, many copies of it in existence.

Wm. Kelvin, Clockmaker.—A2,377 (Laryport).—We cannot find any trace of Wm. Kelvin. He was probably a country or Scotch maker. If you will send a description of the clock, however, we can probably tell you roughly the period.

Picture of "The Violinist."—A2,385 (Folkestone).—The picture, judging by your photograph, is one of the numerous copies of the old Dutch masters which are circulated to-day, and is not of great value. The other photograph you enclose is so badly out of focus that no information can be given from it.

Original Sketch by Giovanni Baglione.—A2,386 (Harringay).—Your original sketch of a design for an altar-piece, if an authentic work of the period you state, should be of considerable interest to Exeter antiquaries. You might communicate with the Dean of the Cathedral to ascertain whether any record of the altar-piece exists.

Old Painted Panels.—A2,388 (Queenstown).—We would suggest a reproduction of your panels in our "Notes and Queries" columns as the best means of identification. A charge of 10s. 6d. is made to cover expense of reproduction, and all replies received are printed free of charge in subsequent issues of the magazine.

Military Decorations.—A2,392 (Midford).—Your military decorations, comprising Military General Service Medal, with bar "Corunna," Field Officer's Gold Medal for Albuhera, and Badge of the Military Grand Cross of the Bath, awarded to Major Booth, should be sold as a group, and they would fetch about £100. Announcements of firms undertaking such sales will be found in our advertising columns.

Chair used by Napoleon at St. Helena.—A2,412 (Barnes).—The value of a relic of this kind, being mainly sentimental, cannot easily be determined. Under different conditions it would vary, and it depends largely upon the amount of documentary evidence that can be adduced. Apparently your specimen is somewhat deficient in this respect.

Identification of Photographs.—A2,430 (Berlin).—The best method of identifying your photographs is to have them reproduced in our "Notes and Queries" columns, when probably some of our readers would be able to recognize them.

Sèvres Plaque.—A2,435 (Bradford).—Judging by your description only, the plaque is probably a comparatively modern piece, either of Sèvres or Paris make, to which the rare mark of early Sèvres has been added. We have seen many similar specimens. The value may be £4 or £5 if it is well painted.

"Fashionable Involvements," by Mrs. Gunning, 3 vols., 1800, etc.—A2,438 (Southampton).—The books on your list are worth altogether about 15s. to £1.

Japanese Painting on Glass.—A2,451 (Knaphill).—It is difficult to know from your description whether you possess a European transfer picture on glass with a Japanese subject, or an Oriental painting on glass. Assuming it to be the latter, the value is not more than 30s.

Chinese Porcelain Cup and Saucer.—A2,456 (Chipping Norton).—The cup and saucer, of which you send sketches, are old Chinese porcelain, but they do not date back to the 14th century. It is difficult, of course, without seeing them to assign a precise date, but they are more probably of the early 18th century. Assuming that the paste is thin and of good quality, and that the painting is good, the value is about £2 10s.

Old Shawl.—A2,459 (London).—At the present time there is little demand for these shawls, and the value does not exceed £2.

Shakespeare, 1846.—A2,463 (Whitstable).—This edition is not of special value. It would probably realise about 2s. 6d.

"Picturesque Illustrations of England," by H. Westall, A.R.A., 1838.—A2,469 (Newcastle-on-Tyne).—This volume is worth about 10s.

French Sundial.—A2,479 (Hither Green).—The French sundial about which you enquire is of the early part of the 18th century. The mother-of-pearl case with silver bands is probably the most valuable part, the sundials themselves being rather common. So far as we can judge without seeing it, it is worth about £3 10s.

Claymore.—A2,484 (Dundee).—Your claymore blade marked Runkel is not of a good period. Such blades were used a great deal about the end of the 18th century and the beginning of the 19th in a number of Scotch militia regiments. The hilt is probably of basket form, in brass. The market value is about £2.

Cream Jug.—A2,490 (Dalton).—Judging from your drawing, the little cream jug is English, and may have been made at any of the following factories: Bow, Lowestoft, Worcester, or Longton Hall. It is worth about £1 10s. to £2 10s. To obtain a more definite opinion as to the make, the piece should be sent for inspection.

Breeches Bibles, 1594 and 1609.—A2,491 (Tunbridge Wells).—The value of your Bibles may be any sum from £1 to £5, according to their condition. The majority of specimens met with are defective in some way, which renders them unsaleable.

Vienna Cup and Saucer.—A2,494 (Ulverston).—It is impossible to date your cup and saucer, except by inspecting the style, finish, and paste, as the mark you give has been used at Vienna continuously since 1744. They appear, however, to be of good quality, and assuming them to be fairly old, they should fetch £5. The Ludwigsberg jug is of the period anterior to 1806, and is worth about £6.

Hogarth's Works, 1822.—A2,495 (Bideford).—This work is worth about £5 5s., or more if in fine binding.

Spanish Picture.—A2,499 (Seaford).—Your picture is of Spanish origin, and painted in the manner of Ribera, a noted Spanish painter of the 17th century. In our opinion the cock is part of the original design. Pictures of this character have little vogue at the present time, and its value in the London market is not above £5.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of **The Connoisseur Magazine** who desire to have pedigrees traced, extended, or proved by modern critical historical methods, the accuracy of armorial bearings enquired into, paintings of arms made, book-plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

The desire must often occur to know more of your forefathers, who and what they were, occupation, length of life—all this and much more can be learned about your ancestors, for they have left behind them documents, such as wills, which set forth their joys and sorrows, home life and surroundings, even to details of furniture and dress, so that you can set up in your minds an exact picture of them.

Another reason for genealogical research is that it can establish the right to arms, by proof of descent from the original grantee. Many coats of arms in use at the present time belong to families of a different surname; cases are not infrequent of such flagrant bearing of wrong arms as the surname: Brown with a coat belonging to Foster.

So absurd a pretence should be at once dropped, and a legal title made to one's own arms.

American readers are particularly invited to use the Heraldic Department, as a special study has been made of the emigration of New England and Virginian families.

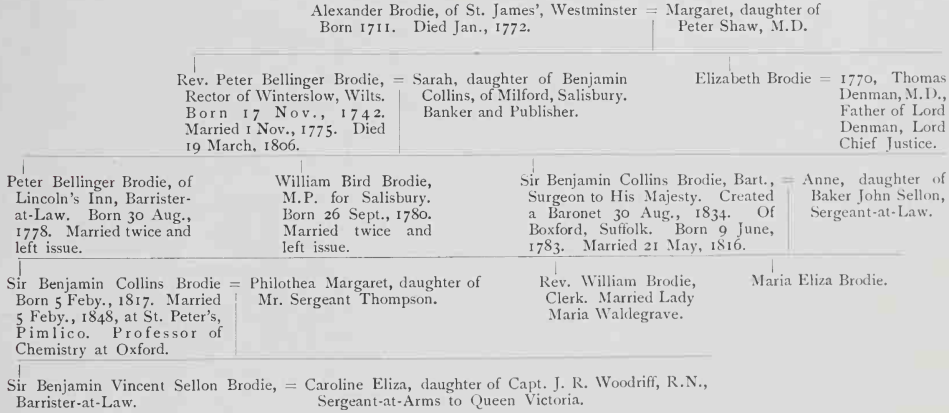
When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies of a general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be deal with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents   Heraldic Department

PEDIGREE OF BRODIE.



Alexander Brodie, of St. James', Westminster = Margaret, daughter of Peter Shaw, M.D.
Born 1711. Died Jan., 1772.

Rev. Peter Bellinger Brodie, Rector of Winterslow, Wilts. Born 17 Nov., 1742. Married 1 Nov., 1775. Died 19 March, 1806. = Sarah, daughter of Benjamin Collins, of Milford, Salisbury. Banker and Publisher.

Elizabeth Brodie = 1770, Thomas Denman, M.D., Father of Lord Denman, Lord Chief Justice.

Peter Bellinger Brodie, of Lincoln's Inn, Barrister-at-Law. Born 30 Aug., 1778. Married twice and left issue.

William Bird Brodie, M.P. for Salisbury. Born 26 Sept., 1780. Married twice and left issue.

Sir Benjamin Collins Brodie, Bart., Surgeon to His Majesty. Created a Baronet 30 Aug., 1834. Of Boxford, Suffolk. Born 9 June, 1783. Married 21 May, 1816. = Anne, daughter of Baker John Sellon, Sergeant-at-Law.

Sir Benjamin Collins Brodie Born 5 Feby., 1817. Married 5 Feby., 1848, at St. Peter's, Pimlico. Professor of Chemistry at Oxford. = Philothea Margaret, daughter of Mr. Sergeant Thompson.

Rev. William Brodie, Clerk. Married Lady Maria Waldegrave.

Maria Eliza Brodie.

Sir Benjamin Vincent Sellon Brodie, Barrister-at-Law. = Caroline Eliza, daughter of Capt. J. R. Woodriff, R.N., Sergeant-at-Arms to Queen Victoria.

BRODIE.—The Alexander Brodie at the head of the chart pedigree is said to have been involved in political troubles and to have left Scotland for Westminster before 1740. Can any reader throw light on the truth of this family tradition. This pedigree is also interesting to the student of eugenics, as we have five generations of professional men, amongst them the eminent surgeon, Sir Benjamin C. Brodie, whose grandmother, Margaret, was the daughter of a doctor.

PEARSON.—The evidence that you require as to a Henry Pearson having emigrated from England to America is to be found in the following abstract of a Chancery suit, Pearson *v.* Kirbye, May, 1667. Orator Henry Pearson, of Southampton, in Longe Island, an Ancient. Whereas, about May, 1659, before your Orator went out of this Realme, your Orator lent to John Brimley, of Olney, Bucks, £21 on security of three acres of land in Olney. John Brimley neglected to repay the principal and interest and died in your Orator's debt.

Your Orator before his departure by letter of attornye appointed Edward Fuller of Onley, William Geynes of the same, mercer, Thomas Constable of the same, all now deceased, to recover his debts.

Daniel Howes, in right of his wife Jane, has sold the lands to John Kirby of Onley, haberdasher.

Object of this suite is to obtain principal and interest.

The answer of John Kirby is that he purchased the lands about eight or nine years ago free from mortgage. Chancery proceedings, series before 1714, C 22-113.

BURLINGAME PUBLIC LIB.

THE CONNOISSEUR PHOTOGRAPHIC COMPETITION

LIST OF AWARDS

The Connoisseur Magazine *Photographic Competition, some of the results of which appear in this month's issue, has, judging from the numbers of the competitors and the prints sent in, been exceedingly popular.*

In making my awards, I have endeavoured to select those photographs which, firstly, show careful technique. In order to arrive at a judgment on each one of the hundreds of prints sent in, I worked on a system of points, as follows:—

(1) *Technique—i.e., focusing, 3 points;* (2) *Printing, 3 points:* (3) *Subject, 3 points:* (4) *General arrangement of subject and background, 3 points.—Total* 12.

I found in the great majority of prints sent in a failure to present the subject in an attractive form, and want of study of suitable background.

In many cases the subject was well chosen, and of great interest; and had the technique of the photograph been good, prizes would undoubtedly have been awarded. A large number of competitors failed owing to the fact that their focusing and stopping down was poor. Others failed on account of bad printing, unsuitable background, and careless arrangement of subject.

Taken as a whole, the subjects were good, and of public interest, especially those in Class A—Furniture—by "Cockney," "Amass," and "Hoffnung." In Class B—China—"Cherry Orchard," "Nemo," and "Smoke" were by far the best, and in Class C—Silver—"Irishman," "Cherry Orchard," and "Festoon" were facile princeps. *These competitors won on points alone, and in making my awards I found it was necessary to place them in the order I did, on the most trifling matters, so equally well chosen were their subjects.*

In making these remarks on the competition and the failures, I trust that future competitors will not be discouraged, but will rather stimulate themselves to improve the technique of their work, which only requires a little care. Many of the subjects sent in are so interesting that I hope they may be reproduced in The Connoisseur Magazine, *even though they failed to win prizes.*

Award.

Class A.—Furniture.

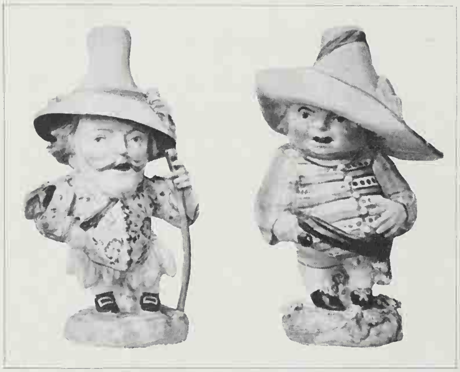
1st—"Cockney"	...	£10 0 0
2nd—"Amass" ...	... ...	3 3 0
3rd—"Hoffnung"	... ...	1 1 0

Class B.—China.

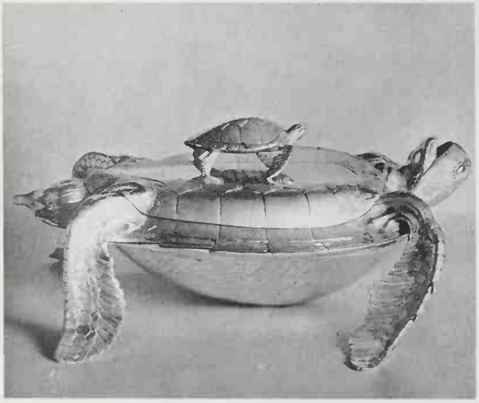
1st—"Cherry Orchard"	...	£10 0 0
2nd—"Nemo" ...	... ..	2 2 0
3rd—"Smoke"	... ...	1 1 0

Class C.—Silver.

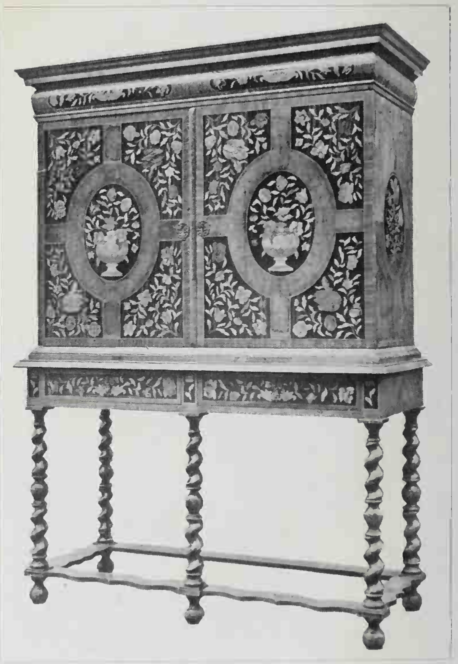
1st—"Irishman"	.. ...	£10 0 0
2nd—"Cherry Orchard"	...	2 2 0
3rd—"Festoon"	... ..	1 1 0



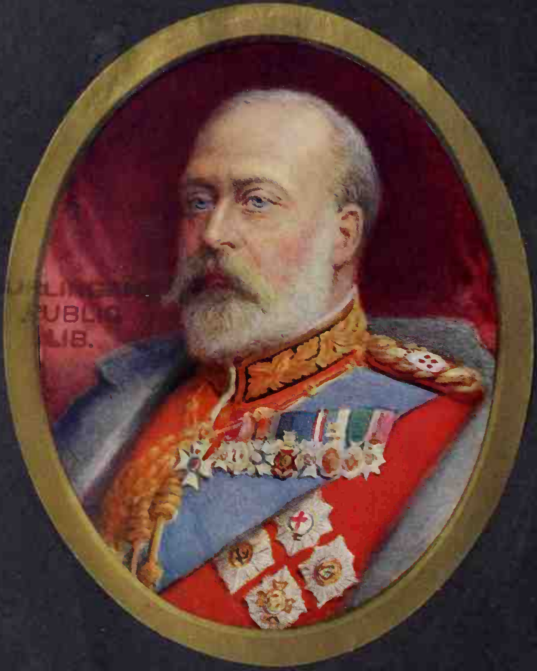
FIRST PRIZE (CLASS B.) "CHERRY ORCHARD"



FIRST PRIZE (CLASS C.) "IRISHMAN"



FIRST PRIZE (CLASS A.) "COCKNEY"



HIS MAJESTY KING EDWARD VII.

From a Miniature by
ALYN WILLIAMS
President of the Royal Society of Miniature Painters

LADY WANTAGE'S COLLECTION OF PICTURES

Part III.

By Lady Victoria Manners

I HAVE, in the preceding articles in THE CONNOISSEUR MAGAZINE, dealt with Lady Wantage's collection of pictures in London, and in the following notes I shall endeavour to describe the most important works of the many different schools at Lockinge—Lady Wantage's country home.

Beginning with the early Flemish School, the six famous and beautiful panels by Gerard David, illustrative of incidents in the legendary history of St. Nicholas of Myra and St. Anthony of Padua, at once attract our attention. The history of these small panels is curious. "Originally they formed the predella of a large triptych altar-piece, which found its way from Flanders to Rome and passed into the possession of Cardinal Despuyg, Archbishop of Valencia, who carried it, with many other art treasures, to his palace of Raxa, in his native island of Majorca. Later it formed part of a private collection in Brussels, till in 1903 the triptych and the predella panels were separated, and the latter passed into Lady Wantage's collection."* The panels are in perfect preservation and free from restoration or re-painting—the colouring is as fresh as if painted yesterday. St. Nicholas of Myra and of Bari was born at Panthera, a city of Lyria. He is the chief patron saint of Russia, and patron of the Guild of Mercers, but he is emphatically known as the saint of the people—the protector of the weak against the strong. "Many wonderful miracles he attributed to St. Nicholas, beginning with his own birth. His parents were Christians, and of illustrious lineage; and, after they had been married for many years, a son was granted them in recompense of their prayers and tears, and of the alms they offered up continually."†

In panel i. we have the *Birth of St. Nicholas*. Here the new-born child stands erect, his hands lifted in prayer, and his eyes raised to heaven giving thanks for his birth. Panel ii. represents one of the good deeds of the saint, *St. Nicholas bestowing the dowry on the three daughters of a Nobleman of Panthera.* The story is a pretty one. "In the city of Panthera there dwelt a certain nobleman who had three daughters, and, from being rich, he became poor—so poor that there remained no means of obtaining food for his daughters but by sacrificing them to an infamous life, and oftentimes it came into his mind to tell them so, but shame and sorrow held him dumb. Meantime the maidens wept continually, not knowing what to do and not having bread to eat, and their father became more and more desperate. When St. Nicholas heard of this he thought it a shame that such a thing should happen in a Christian land; therefore one night, when the maidens were asleep and their father sat alone watching and weeping, he took a handful of gold, and, tying it up in a handkerchief, repaired to the dwelling of the poor man. He considered how to bestow it without making himself known; and while he stood, irresolute, the moon, coming from behind a cloud, showed him a window open; so he threw it in, and it fell at the feet of the father, who, when he found it, returned thanks, and with it portioned his eldest daughter. A second time St. Nicholas provided a similar sum, and again threw it in by night; and with it the nobleman married his second daughter. But he greatly desired to know who it was that came to his aid, therefore he determined to watch; and when the good saint came for the third time, and prepared to throw in the third portion, he was discovered. The nobleman seized him by the skirt of his robe and flung himself at his feet, saying, 'Oh, Nicholas! servant of God! Why seek to hide thyself?' And he kissed his feet and his hands. But St. Nicholas

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* *Notes*, by Lady Wantage.

† Mrs. Jameson.

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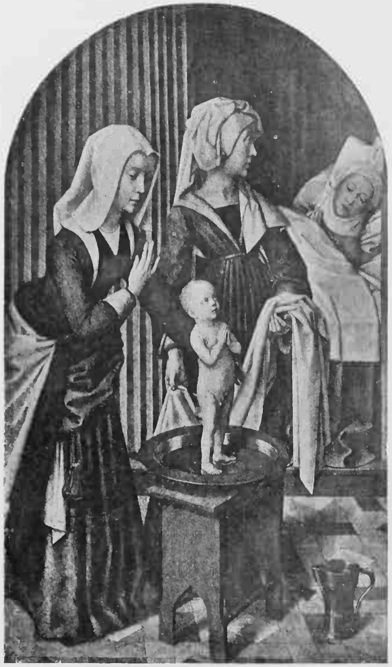
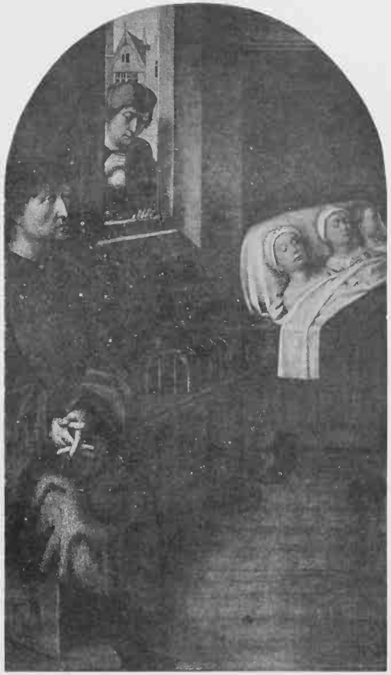
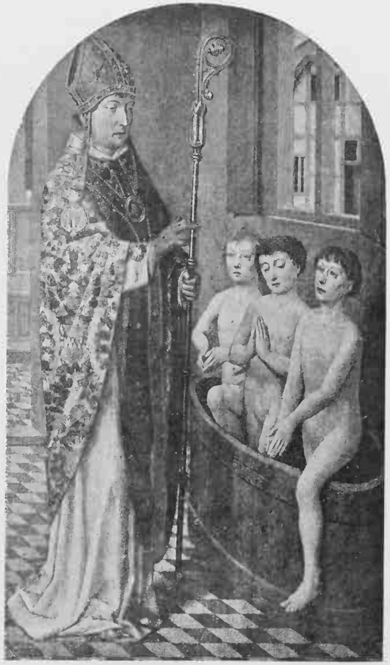


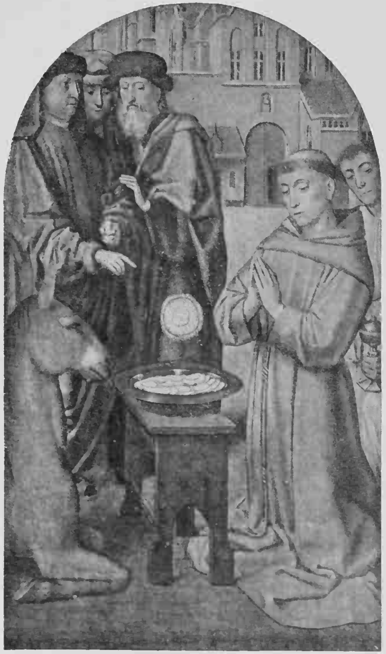
GERARD DAVID BIRTH OF ST. NICHOLAS
22¼ IN. BY 13½ IN.



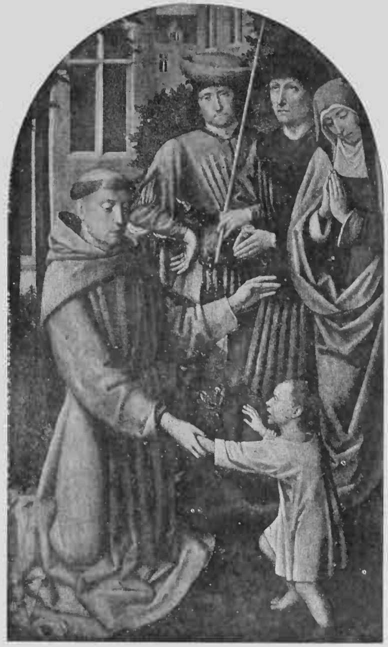
GERARD DAVID ST. NICHOLAS BESTOWING THE DOWRY ON THE THREE DAUGHTERS OF A NOBLEMAN OF PANTHERA 22¼ IN. BY 13½ IN.



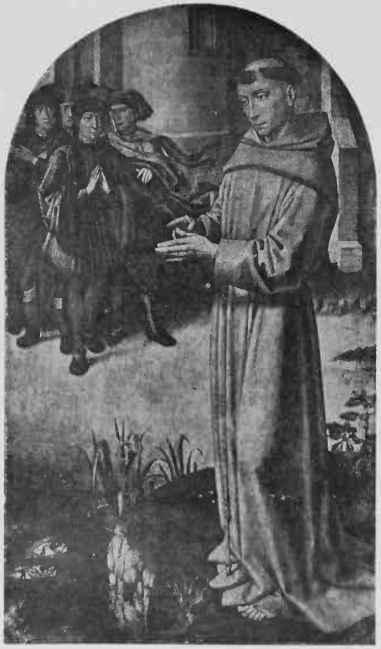
GERARD DAVID ST. NICHOLAS RESTORING TO LIFE THE DISMEMBERED CHILDREN IN THE SALT TUB 22¼ IN. BY 13½ IN.



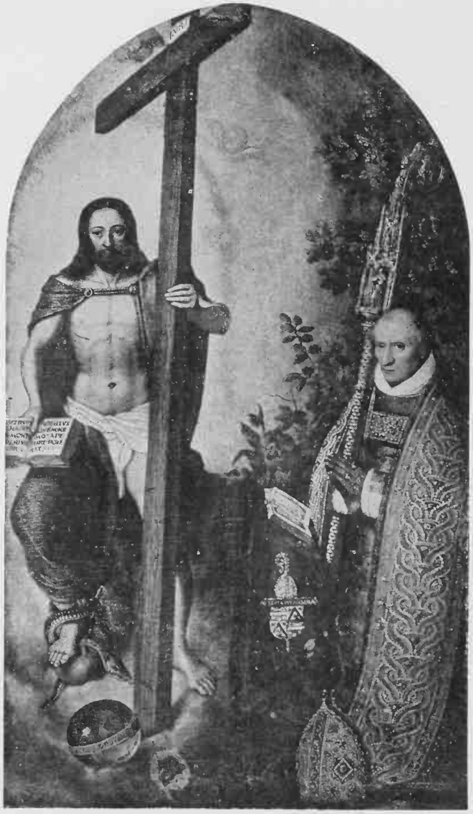
GERARD DAVID ST. ANTHONY COMPELLING A MULE TO KNEEL BEFORE THE HOLY EUCHARIST
22¼ IN. BY 13½ IN.



GERARD DAVID ST. ANTHONY RESTORING TO LIFE A CHILD WHO HAD BEEN DROWNED
22¼ IN. BY 13½ IN.



GERARD DAVID ST. ANTHONY PREACHING TO THE FISHES OUTSIDE RIMINI
22¼ IN. BY 13½ IN.



JEHAN BELLEGAMBE OF DOUAI OR GILLES CLAEIS OF BRUGES SALVATOR MUNDI 10 IN. BY 6 IN.

made him promise that he would tell no man." *

The face of the ruined father in this panel resembles the features of the unjust judge Sismams, in Gerard David's large pictures of *The Judgment of Cambyses* at Bruges. St. Nicholas is represented as youthful and in secular dress.

Panel iii., *St. Nicholas restoring to life the dismembered Children in the Salt Tub*, depicts a stupendous miracle performed by the saint, who has now been ordained Bishop of Myra. The chronicle says: "Travelling through his diocese to visit and comfort his people, he lodged in the house of a certain host who was a son of Satan. This man, in the scarcity of provisions, was accustomed to steal little children, whom he murdered and served up as meat to his guests. On the arrival of the bishop and his retinue, he had the audacity to serve up the dismembered limbs of these unhappy children before the man of God, who had no sooner cast his eyes on them than he was aware of the fraud. He reproached the host with his abominable crime, and going to the tub where their remains were salted down, he made over them the sign of the cross, and they rose up whole and well. The people who witnessed this great wonder were struck with astonishment; and the three boys, who were the sons of a poor widow, were restored to their weeping mother." † St. Nicholas in this panel is a splendid figure—the detail of his episcopal robes is beautiful—the white alb has at its base and at the wrists "apparels" peculiar to bishops of Northern Europe; his mitre is richly jewelled; round the neck is an amice, and on the morse—which fastens the chasuble in front—is painted a Sta Veronica, while the gloves, scarlet in colour, bear a jewel on the back. St. Nicholas is represented at the moment when with his raised right hand he makes the sign of the cross over the three children, and in his left hand he holds a crosier.

The three other panels depict scenes from the life of St. Anthony of Padua. This saint was a Portuguese by birth; he adopted the Franciscan habit and went to Italy, reaching Assisi at the moment when St. Francis was holding the first general chapter of his order. "St. Francis welcomed him as his coadjutor. . . . Everywhere he pleaded the cause of the poor with boldness and eloquence, combining learning and skill with poetical imagination, a tender heart and an overflowing love of nature and of the lower animals, often appealing to them as examples to his audience. Worn out by fatigues and austerities, he died in his thirty-sixth year, A.D. 1231, at Padua, where the citizens erected the great church of San Antonio to his memory." In panel iv. we have *St. Anthony compelling a mule to kneel before the Holy Eucharist.* The legend of the mule is a most popular one, and is frequently found in Franciscan churches. The story is as follows: "A certain heretic called Bovidilla entertained doubts of the Real Presence in the Sacrament, and, after a long argument with the saint, required a miracle in proof of his favourite dogma of the Roman Catholic Church. St. Anthony, who was about to carry the Host in procession, encountered the mule of Bovidilla, which fell on its knees at the command of the saint, and although its heretic master endeavoured to tempt it aside by a sieve full of oats, it remained kneeling till the host had passed."

On the right of the panel St. Anthony is depicted in the grey garb of a Franciscan friar, kneeling in adoration before the Host, which, in a halo of supernatural light, floats in the air over a brass paten filled with wafers; the background is architectural. The

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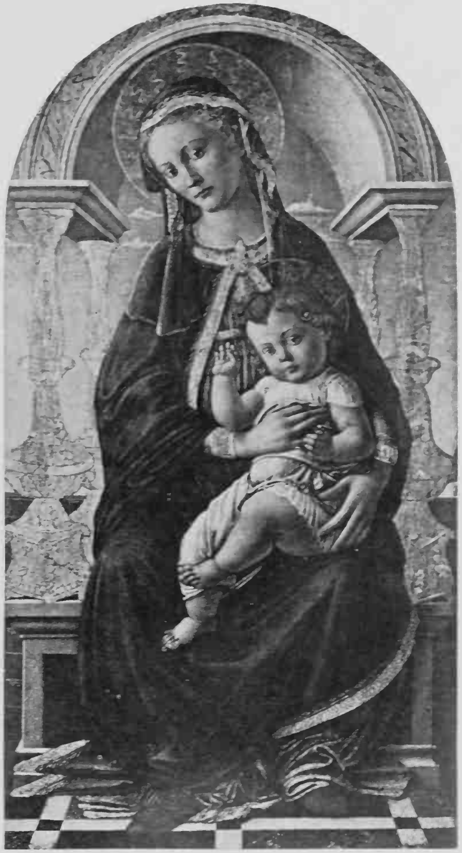
* Mrs. Jameson, *Sacred and Legendary Art*.

† Mrs. Jameson.



SANDRO BOTTICELLI LA MADONNA DEI PILASTRINI D'ORO
33 IN. BY 18 IN.

fifth panel represents *St. Anthony restoring to life a child who had been drowned;* while the sixth and last panel, *St. Anthony preaching to the Fishes outside Rimini*, is very delightful in its naïve charm and poetry of feeling.

The legend tells us: "Being come to the city of Rimini where were many heretics and unbelievers, he (St. Anthony) preached to them repentance and a new life: but they stopped their ears and refused to listen to him: whereupon he repaired to the sea-shore, and stretching forth his hand, he said, 'Hear me, ye fishes, for these unbelievers refuse to listen': and truly, it was a marvellous thing to see how an infinite number of fishes, great and little, lifted up their heads above water, and listened attentively to the sermon of the saint." *

The expression of the youthful saint in these panels is full of dignity and refinement. In the last scene he is depicted wearing his Franciscan robe, and gazing downwards as he addresses the fish; while the action of his hands emphasises his words. The irises and other flowers growing by the water are beautifully rendered, and in the middle distance are grouped the heretics and unbelievers of Rimini. The foremost of these looks, however, as if he had been converted by St. Anthony's eloquence, while on the faces of his companions doubt and wonder are plainly expressed.

Another early Flemish picture of the deepest interest is a *Salvator Mundi*, the "Saviour worshipped by Robert Holman, Abbot of Notre Dame des Dunes," by Gilles Claeis of Bruges. This panel was for some time attributed to Jehan Bellegambe of Douai, and also to Memling, but Mr. W. H. Weale now assigns it to be the work of Gilles Claeis, and a comparison of the respective dates of this artist and Abbot Holman renders this opinion almost conclusive. The subject is full of Christian symbolism. The Saviour is of a severe type: He appears as in a vision; with His right foot He crushes a serpent that lies coiled upon a skull. In His right hand He holds an open book, inscribed on the left page, "VT DESTRVERET EVM. QVI.—HEBR. 2.", and on the right page, "APERTVS QUEM NEMO APERIRE POTERAT —APO. 5." (Revelations. 5 . 4). With His left arm He is supporting a massive wooden cross that traverses the picture; below lies a crystal orb (the rejected symbol of earthly dominion), bound by a golden band, and surmounted by a cross, reversed, against a background of dark foliage. The Abbot kneels before a "prie dieu," on which lies an open breviary, and on the green drapery are embroidered his armorial bearings and the motto, "Victoria Svi Maxima." His expression is penetrating, and his features are clear cut: the hands are clasped in prayer, and his crimson glove bears his initials. Against his right shoulder rests his abbatial staff, adorned with statuettes in gold, while his jewelled mitre rests on the ground below.

It is of interest to know that the Abbot Robert Holman was born at Sluis, the old seaport of Bruges, in 1521: he entered the Cistercian Order in 1568, and was elected thirty-sixth Abbot of the celebrated Monastery of Our Lady of the Dunes, near Furnes, and died on December 29th, 1579, and was buried in the church of the "Pauvres Claires." This picture has been exhibited at the Royal Academy Old Masters in 1902, and at Bruges "Works of the Early Flemish Painters," 1902.

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* Mrs. Jameson's *Legends of the Monastic Orders*.

The early German School is represented by pictures by Lucas Cranach and Christopher Amberger. Lucas Cranach is seen to advantage in the panels of female saints. One depicts St. Geneviève and St. Apollonia. These saints are dressed in rich costumes of the period, and are holding their various attributes of saintship—St. Geneviève a lighted taper, and St. Apollonia a pair of pincers with a tooth—emblematic of the torture she endured previous to being burnt. The companion picture depicts St. Ottilia and St. Christina. The latter saint wears a long robe of rich gold brocade, with sleeves to the wrist; the millstone on which she stands has reference to her having been thrown into the water with a millstone round her neck, and saved by angels who supported her. St. Ottilia is in the black dress and white hood of a Benedictine abbess, and holds a richly-bound missal on which lie two eyes, emblematic of her good influence over all diseases of the eye, and of her character of protectress of those who, like herself, were born blind.

The small half-length *Portrait of a Man*, attributed to Christopher Amberger or Bartholomaus de Bruyn, is a fine example of this school. This picture was in the collection of the Countess of Clare until 1866.

The collection is especially rich in pictures of the Florentine School. That rare artist, Stefano de Pesellino, is represented by two "cassone" panels, depicting the history of David and Goliath, and the Triumph of Saul as enacted by Florentines of the fifteenth century. These panels were painted on the occasion of the marriage of a member of the House of Pazzi, for the adornment of the wedding chests: they remained in the possession of the Pazzi family at Florence till they were purchased early in the last century by the Marchese Luigi Torregian, whence they passed to Messrs. Agnew, from whom they were purchased in 1896.

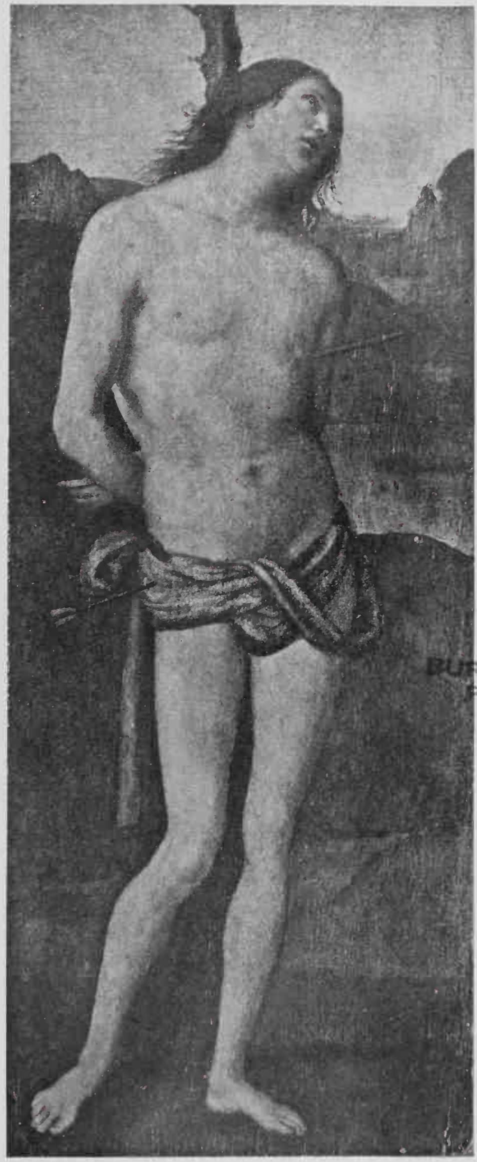
These scenes, so like a charming mediæval fairyland in their naïve realism, convey the impression "of an undecaying gladness, undeparted dream," so fresh and pure is the colouring, so fraught with delicate fancy are the figures.

The first panel we have contains five episodes from the early life of David, who appears as a fair-haired shepherd lad, clad in a dull pink tunic and darker rose-red cloak and buskins, bare head and sandalled feet. He is seated on a bank keeping watch over his herd of cattle and flock, and in curious mediæval fashion he is placed again in the foreground, where he is depicted bending over the water selecting pebbles for his sling. The animal life is very well studied. Note the two lions and a lioness who are restrained by Heaven from attacking the youthful shepherd.

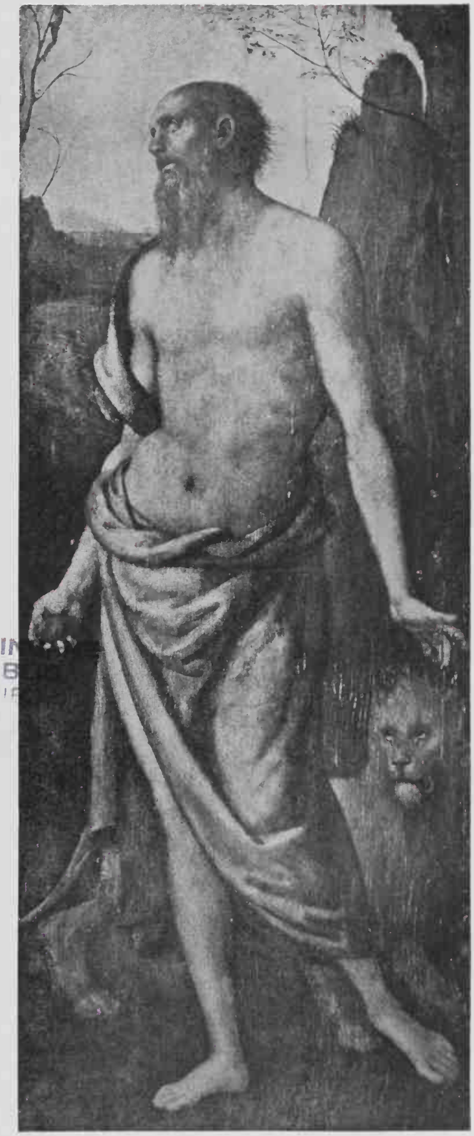
In the next scene King Saul appears in black armour, and a dragon-crested gold-crowned helmet, mounted on a richly-caparisoned white charger. He looks down upon David, who stands beside him, appealing by look and gesture against the fettering of his free limbs by shoulder-pieces and greaves, which two attendants, one kneeling, are girding on him. The central subject is the battle between the Israelites and the Philistines.

Next follows the encounter between David and Goliath. Amid the crowd of combatants, David, a type of youthful strength and courage, stands slightly poised in the act of slinging the stone against the forehead of the giant, whose huge frame, clad in black-and-gold coat of mail, and holding a massive club, is tottering under the death-blow. In the central background rise the battlemented walls and towers of the city of Gath, outside which are combatants on horseback and on foot. The second panel depicts the triumphal progress of the victors from Gath to Jerusalem. In the left centre is the car of David. Upon it the youthful hero stands erect; he still wears his shepherd's dress, and in his right hand he carries his sling, and in his left he holds the head of Goliath by the hair. In front of David's car, half concealed among the horsemen, is a car platform with four Philistine captives in black armour and scarlet shoes, seated in Oriental fashion. It appears to be attached to the chariot of Saul, which is draped in cloth of gold; both cars are preceded and followed by a crowd of horsemen resplendent with gold and jewelled trappings, fair-haired youths, and pages on foot, in all the sumptuous array of old Florentine pomp.

The procession is headed by eight youths in festive marriage attire, parti-coloured or fantastic with embroidery, who advance to meet a group of eight young women who issue forth from the gates of Jerusalem to welcome the victors. The bridegroom, a dark-haired youth, extends his hand towards his bride, who stands before him arrayed in a vesture of gold brocade, and a curious golden peacock-eyed wedding head-dress. This crowning episode of reception forms part of the "triumph" of Saul and David; but it also represents the wedding in the Pazzi family, on which occasion the two "cassone," for which these panels were painted, were doubtless presented to the bride. Beyond and behind this group rise the walls and towers of Jerusalem, the Temple being surmounted by a golden disc, while behind stretches a long line of hills and valleys. The technique of these panels is interesting. They are painted in



PERUGINO ST. SEBASTIAN 17¼ IN. BY 7 IN.



PERUGINO ST. JEROME 17¼ IN. BY 7 IN.

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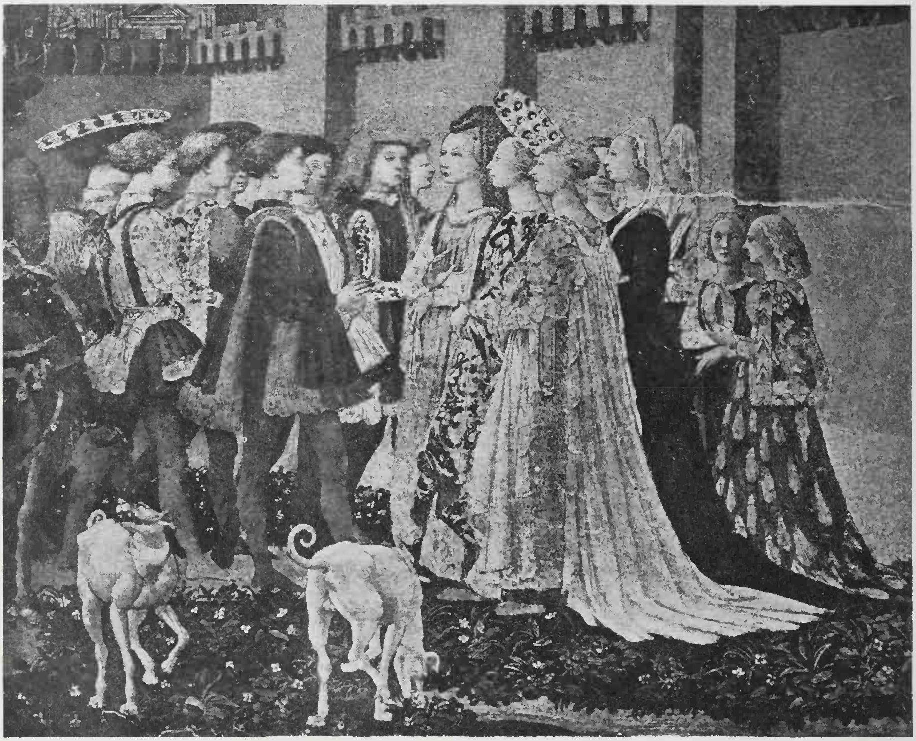
tempera on a partially gilded ground; the delicate jewelled gold work on the dresses, trappings, etc., is done by a process of working over with tooling the gold ornamentation laid on a preparation of "gesso." Some critics have ascribed these panels to Benozzo Gozzoli, to whose style they bear much resemblance; but the concensus of expert opinion now attributes them to Pesellino. This attractive master is represented in England in the National Gallery by a *Trinita*, and at Dorchester House by a *Madonna enthroned with Saints*.



STEFANO DE PESELLINO THE TRIUMPH OF DAVID AND SAUL 17 IN. BY 70 IN.

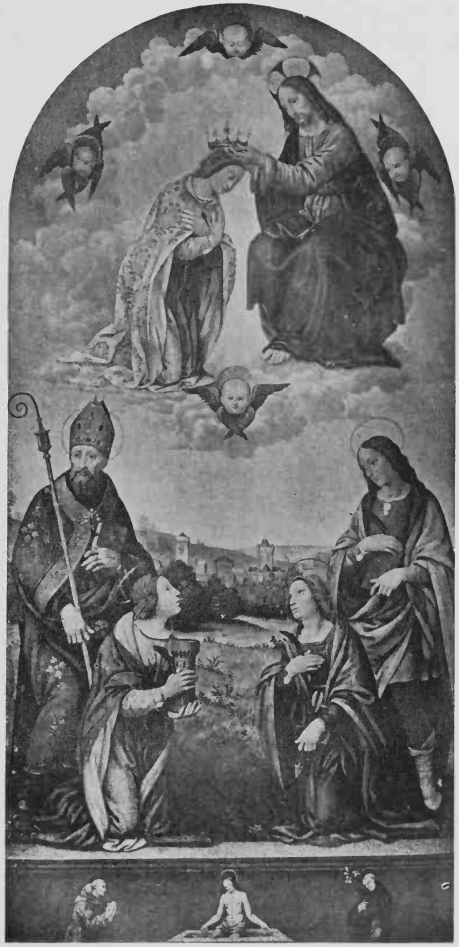
There is another Florentine "cassone" panel by an unknown artist, representing *The Triumph of Chastity* as described by Petrarch in his poem of the six triumphs of Love, Chastity, Death, Fame, Time, and Eternity. Chastity, personified by Laura, is seated on her triumphal car drawn by white unicorns; before her Love sits bound, while two "amorini" clip his wings, and bevies of fair maidens precede and follow the car. This picture has been attributed to Francesco di Giorgio of Siena.

Sandro Botticelli is represented by a beautiful *Madonna and Child—La Madonna dei Pilastrini d'Oro*, which came from the chapel of a religious confraternity in the hill country of Arezzo. The Virgin is seated beneath a marble canopy supported by golden pilasters, while on her knee sits the Divine Child. As one pauses in front of this picture these lines come unbidden to the memory—

> "Years pass and change; mother and child remain;
> Mother so proudly sad, so sadly wise,
> With perfect face and wonderful calm eyes,
> Full of a mute expectancy of pain.
> Child of whose love the mother seems so fain,
> Looking far off, as if in other skies
> He saw the hill of Crucifixion rise,
> And knew the horror, and would not refrain."

The Virgin's robe is of a rose-red colour, and her dark-blue green mantle is lined with brown, bordered with gold, and clasped at the throat by small golden six-winged cherub "morse." The golden aureoles of both Mother and Child are of a light spiral pattern. This picture is fortunately in perfect preservation. It is painted in tempera on panel, the pillars are of gold laid on flat over a red ground, and outlined with a foliated design punched on them.

From the brush of Botticelli's contemporary, Lorenzo di Credi, there is a beautiful altar-piece, *The Coronation of the Virgin*, with saints below. (See illustration.) This picture belonged formerly to the poet Samuel Rogers, who esteemed it so highly that he caused it to be hung in his bedroom, so that his waking eyes might open upon it. Christ is represented in the act of placing the crown on the head of the Virgin, who kneels before Him. Beneath are grouped the four patron saints of central Italy. On the left St. Nicholas of Bari stands facing, before him kneels St. Barbara in profile gazing upwards, and carrying in her hand the tower in which she was confined by her father until liberated by angels. On the right stands St. Julian of Rimini, a fair-headed youth in a costume consisting of a grey tunic, rose-coloured mantle, and scarlet and yellow buskins. Beside him kneels St. Christina wearing a red dress, and bearing her palm and arrow.



LORENZO DI CREDI CORONATION OF THE VIRGIN
36 IN. BY 17 IN.

Below the picture is a small predella with three figures. In the centre Christ seated on the tomb; on the right St. Anthony with his lily and book; and on the left is St. Francis of Assisi, indicating that this picture was painted for a Franciscan church or chapel.*

As we gaze at this picture, so full of thought and Christian symbolism, we are reminded of Mr. Cook's remarks in his admirable *Handbook to the National Gallery*, pages 6 and 48. "These pictures of coronations and assumptions of the Virgin are not merely tributes of devotion to the Mother of God, but are poetic renderings of the recognition of women's queenship of her rule, not by force of law, but by tenderness and sacrifice." †

Lady Wantage is rich in pictures of the Umbrian School. A very good example by Perugino is that of St. Sebastian and St. Jerome (two panels framed together).

The figure of St. Sebastian is especially beautiful; the saint gazes upward; his expression is that of "Sorrow Past," and already he seems to see the beatific vision and the martyr's crown. St. Jerome is represented in the wilderness, behind him stands a lion, his faithful guardian and companion. The background of each panel is a landscape, which is treated with tender feeling, and the clear, pale, golden sky seems to speak of "an evening when it shall be light." This picture was in the collection of Samuel Boddington, Esq., and was purchased at Lady Webster's sale of Mr. Boddington's collection in 1886. It has been exhibited at the Royal Academy Old Masters, 1886, etc., and reproduced in platinotype in the *Portfolio of Early Italian Art*, published by the directors of the New Gallery, 1894.

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* Mrs. Jameson says of this picture: "An exquisite little *Coronation of the Virgin* was in the collection of Mr. Rogers. . . . As a devotional subject, the whole conception of Mr. Rogers's picture is most beautiful and majestic, the heads full of expression, and painted with the utmost delicacy. It possesses the purity of tints, the high finish and enamel-like surface, that mark Lorenzo's works."

† This picture was purchased from the Samuel Rogers sale in 1856.

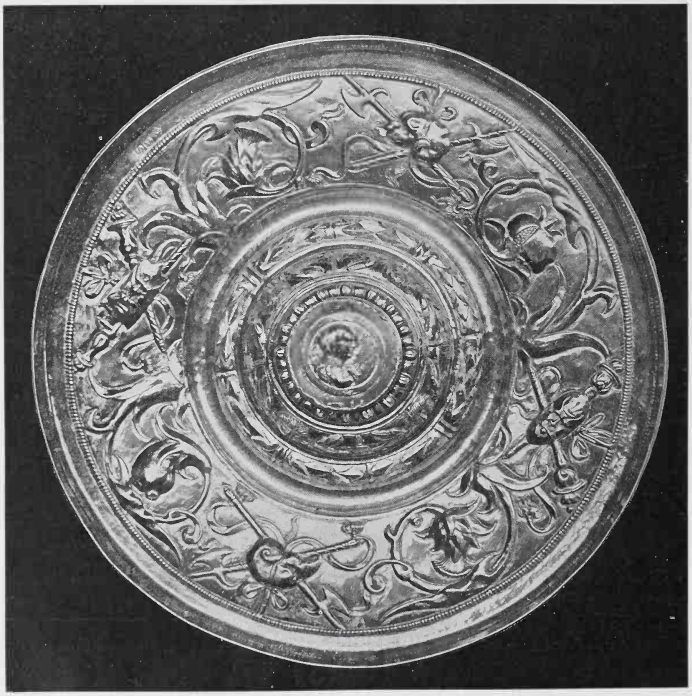
Some old Portuguese and other Foreign Silver at Madryn Castle, North Wales

By E. Alfred Jones

It has been truly said in the past by foreign students that to all who wished to make a comprehensive study of ancient art, a tour of the great houses of England was a necessity. This, unhappily, is ceasing to be true. The offers of omnivorous American collectors, with their almost bottomless purses, have proved too tempting for numerous owners of important works of art. Yet withal, the student of the applied arts may still find in the smaller country houses scattered about these islands many things of great interest—furniture, plate, pictures, and other objects—which are cherished by their owners. In the course of travelling through the widely-scattered Welsh diocese of Bangor—a diocese which covers the whole of the counties of Anglesey and Carnarvon, and large portions of Merioneth and Montgomery — for the purpose of collecting notes for my book on the old diocesan plate, it was my privilege to visit a picturesque place in the southernmost part of Carnarvonshire, Madryn Castle, the home of Mr. W. C. Yale-Jones-Parry, also owner of Plas-yn-Yale in Denbighshire. Here had been kept for generations what has since been proved to be one of the only two pre-Reformation silver chalices in the whole of Wales, which belongs to the charmingly situated and secluded family church of Llandudwen. Here, too, is one of the small plain quadrangular hand-bells of bronze with a zoömorphic handle, associated with Celtic Christianity, which are fairly common in the country of their origin, Ireland, but exceedingly rare in Wales. This specimen came from the neighbouring church of Llangwnadl, and is supposed, but without good ground, to have been associated with the sixth-century saint to whom the church is dedicated, Gwynodl.

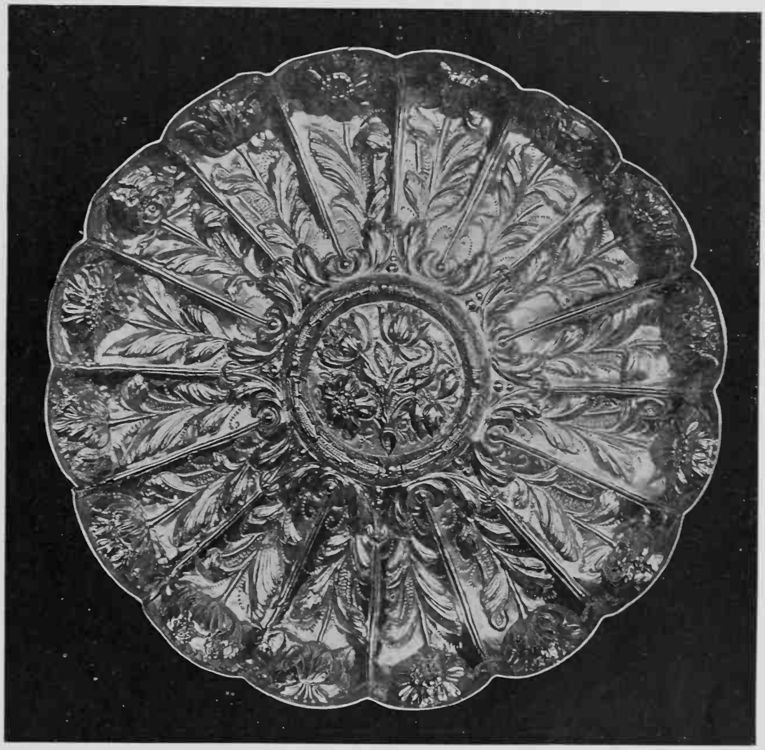
But interesting as it is to study and ponder over these and other historical relics in this ancient Welsh home, the limited space in this magazine will not permit more than this brief note, and I must pass on to the object of this article—the old Portuguese and other foreign silver at Madryn.

The earliest of the pieces is a silver-gilt Portuguese



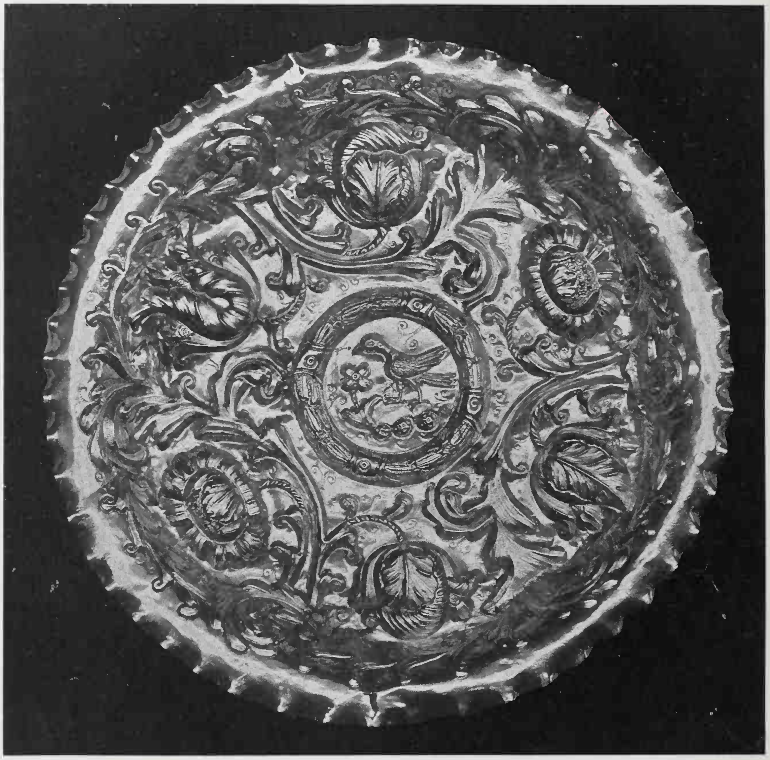
No. I.—SILVER-GILT PORTUGUESE TAZZA OR DISH FIRST HALF OF 16TH CENTURY tazza or dish dating from the first half of the sixteenth century, which is embellished in the centre with a medallion of a bust of a woman, the diameter of the dish being 12½ inches. On the border is a decoration of fruit and trophies of arms in relief, and on the high central platform of four stages containing the medallion is a decoration of cherubs, laurels, and flutings, likewise in relief. A short foot supports the dish. Tazze or dishes of this kind are almost entirely confined to Spain and Portugal, where they were made in good numbers throughout the sixteenth century. The workmanship itself, and the composition of the designs and ornament, differ considerably from the contemporary plate of other European countries, and is usually coarser. The specimens in England may be counted on the fingers of the two hands. In the absence of arms, it is difficult to distinguish the Spanish from the Portuguese dishes, so similar is the design and craftsmanship in both countries. Another hindrance to their correct classification is the lack of a book on the numerous marks found on the plate of these two countries.

There is undoubtedly a wide field of study in the ecclesiastical and domestic plate of Portugal — a branch of the subject which has received but slight attention at the hands of students. The dish just described (No. i.) resembles in the general form and in the medallion the more ornate specimen formerly in the collection of Baron Albert von Oppenheim, of Cologne, but now in the possession of Mr. J. Pierpont Morgan, and illustrated in my privately-printed catalogue of his great collection of old plate. In this piece the wide border is embellished with six biblical and mythological scenes in bold relief, divided by pilasters, namely: (i.) The Judgment of Paris; (ii.) Lot departing from Sodom, "SODOMA" being engraved on a panel in this scene; (iii.) Pyramus and Thisbe; (iv.) Mucius Scævola; (v.) A Prince dispensing justice; and (vi.) David taking away the arms of Saul. A boar hunt is depicted on the domed centre around the medallion. An interesting point, which has been established by a comparison of the marks on the two pieces, is that they were probably made by the same craftsman, whose name, unfortunately,



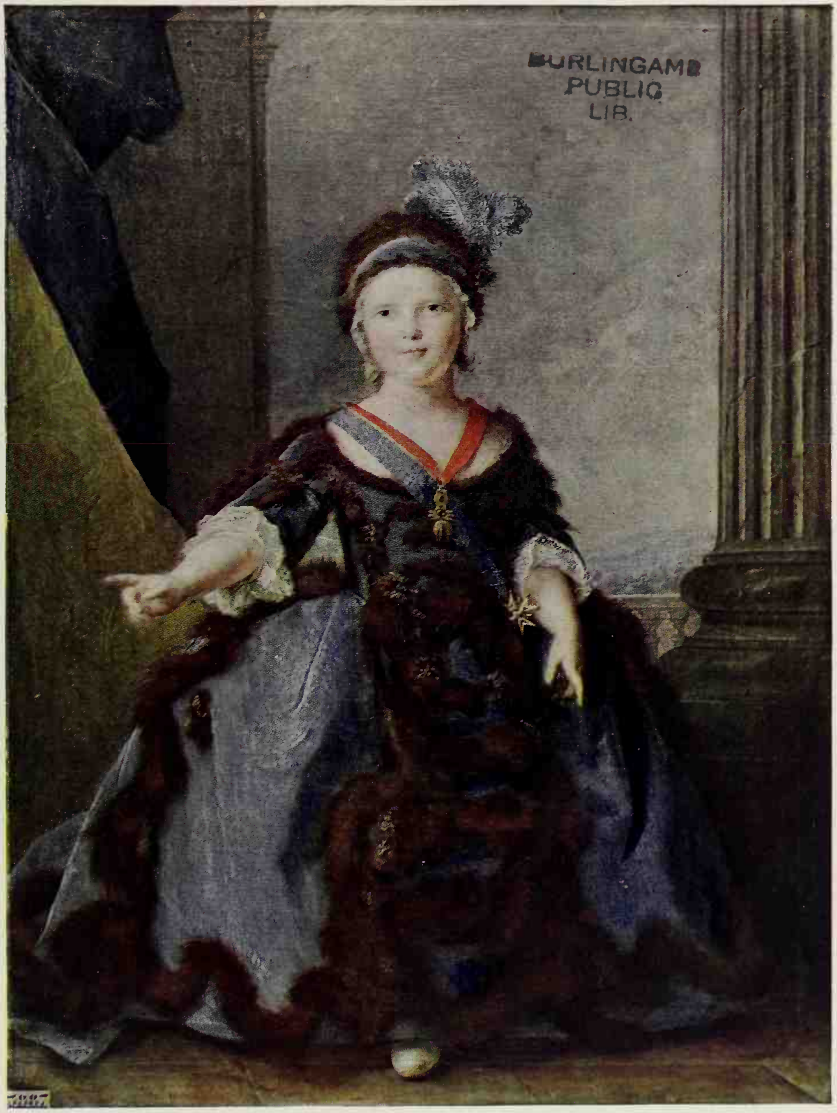
No. II.—PORTUGUESE SILVER ROSE-WATER DISH SECOND HALF OF 17TH CENTURY cannot be ascertained. For an adequate study of this form of dish — Spanish and Portuguese — recourse must be made to the unrivalled collection of plate formed by the late Baron Carl von Rothschild, of Frankfurt-am-Main, and since his death separated into as equal portions as was possible in such a difficult task among his five daughters in France and England. Although it has been my privilege to examine them, it would be impossible to adequately describe all the dishes within the limits of a magazine article.

And now comes the interesting question, how came this rare and valuable piece of old Portuguese silver into the hands of the Madryn family? But, alas! a conclusive answer cannot be given to this question. There is, however, good reason for assuming that the dish was brought to England by the virtual founder of Yale university in America, Elihu Yale, whose family intermarried with the Madryn family. He had commercial relations with the Portuguese during his life as a merchant at Madras, from about 1670 till 1687, and these relations became more intimate after his appointment there in 1687 as governor of the East India Company, on the recommendation of Sir Josiah Child. Then there are the further statements that one of his Madras mistresses was a Portuguese Jewess—a Mrs. Pavia—and that, according to some genealogists, his wife was of Portuguese descent. It is, therefore, not surprising that Elihu Yale may have had old Portuguese silver in his house, especially as he is known to have been an assiduous collector of objects of art. His collection, or such as survived the disastrous fire in 1719, when the Sun Fire Office paid him the great sum of £4,500 for the value of the objects destroyed, was, indeed, sold by auction in March, 1722, at his London house which he built in Queen's Square, Bloomsbury.

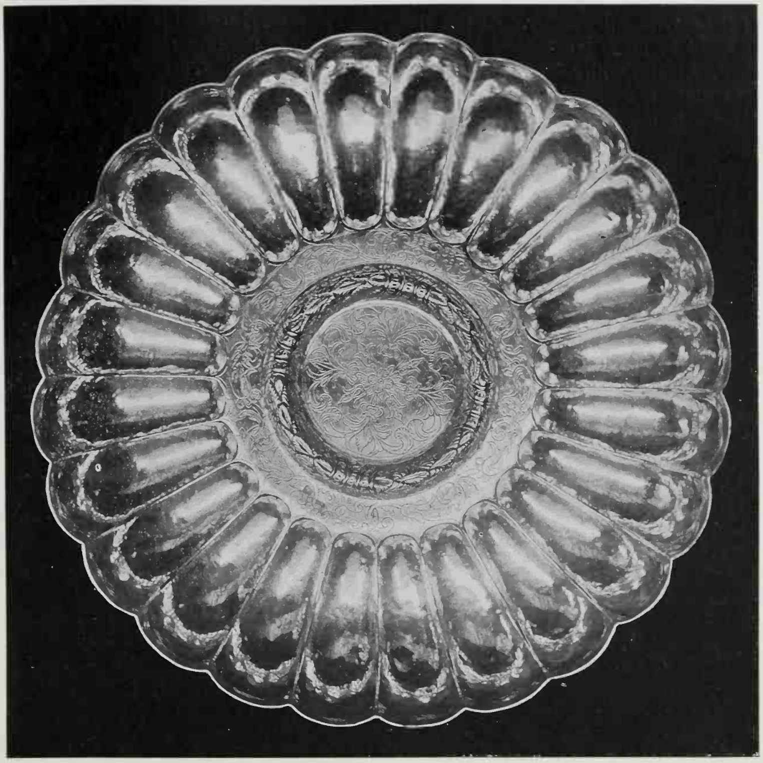


No. III.—PORTUGUESE ROSE-WATER DISH

A space of more than a century separates this early example from the next piece of old Portuguese silver, a large rose-water dish of the second half of the seventeenth century, $16\frac{3}{8}$ in. diameter (No. ii.). As

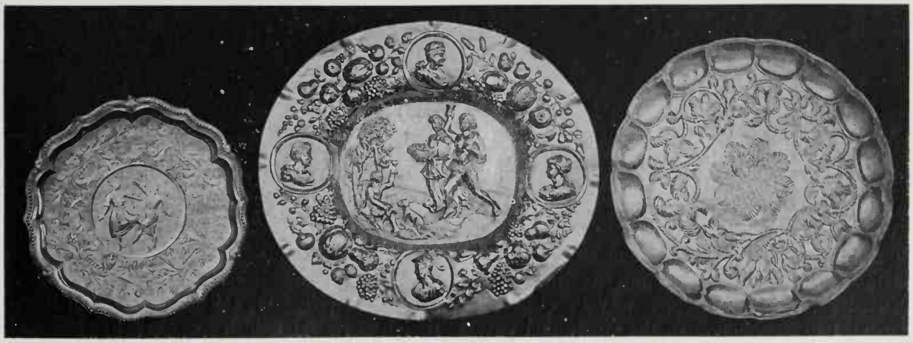


LOUIS OF FRANCE
BY NATTIER
At Versailles



No. IV.—PORTUGUESE ROSE-WATER DISH LATE 17TH CENTURY

will be seen from the illustration, an embossed circular ornament of a spray of tulips with a bird, enclosed in an embossed laurel wreath, and surrounded by acanthus foliage, forms the centre. Radiating from this centre are sixteen panels containing large tulips and other flowers, highly embossed, the rim being scalloped. There are no marks stamped on the dish. The ornamentation is typically Portuguese in character, and judging from the number of extant specimens, it was a favourite pattern of dish in Portugal in the

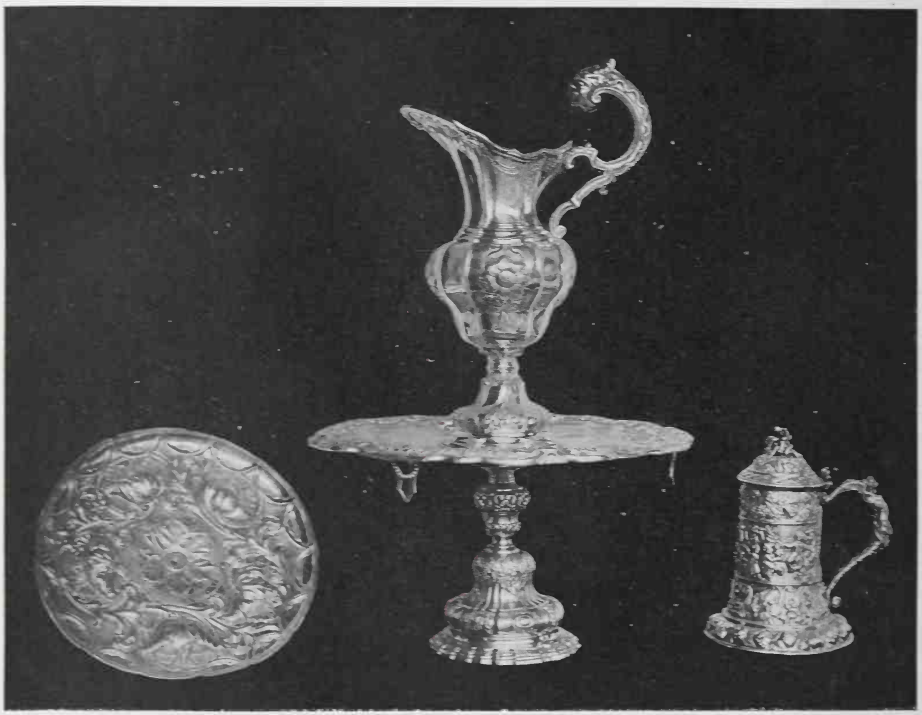


No. V.—WAITER
PORTUGUESE 18TH CENTURY

DISH, GERMAN

SALVER
PORTUGUESE LATE 17TH CENTURY

later years of the seventeenth century. Among the similar pieces noted by me is one belonging to Earl Howe at Gopsall. Another, with a differently arranged composition of flowers, was given to Pembroke College, Cambridge, by one of the fellows, Christopher Milles, in 1730.



No. VI.—PORTUGUESE SALVER
LATE 17TH CENTURY

EWER AND SALVER
DUTCH 18TH CENTURY

TANKARD
GERMAN 17TH CENTURY

A second Portuguese rose-water dish of equal size, which might well have belonged to Elihu Yale, is also illustrated here (No. iii.). The embossed laurel wreath in the middle, which contains a bird and a flower, is slightly different from the other, as is also the heavy ornamentation of sprays and flowers, embossed in high relief—an ornamentation derived as much from the Dutch as was that on much of our own Charles II. plate.

The fourth Portuguese piece is another rose-water dish, 16½ in. diameter, of a different character and of late seventeenth century date (No. iv.). The embossed laurel band, which, it may be observed, is intended to fit the foot of the companion ewer when standing in the vessel, is retained in this dish, and is surrounded by delicately engraved foliated scrolls, with similar work in the centre.

Two more characteristically Portuguese pieces of the last years of the seventeenth century are figured here (Nos. v. and vi.). These are two salvers, one having its original foot. All the working of the embossed tulip sprays and the scalloped edge, as well as the flat rosette in the middle, clearly denote Portugal as the country of origin.

In the middle of illustration No. v. is an oval German dish, with a Bacchanalian subject in the depression and four medallions of Roman emperors, separated by fruit, all highly embossed on the wide rim. The dish measures 14 in. by 12¼ in., and bears the same maker's mark as a large silver equestrian statuette of Gustavus Adolphus of Sweden, dating from the second half of the seventeenth century, which is in Mr. Leopold de Rothschild's collection. The silver waiter in the same illustration is Portuguese of the eighteenth century.

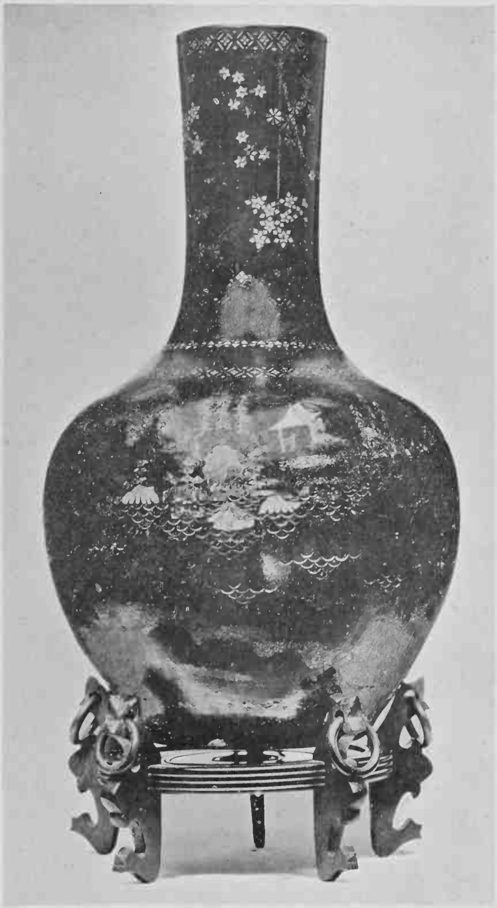
The last pieces are the large ewer with its companion salver on a high foot, Dutch workmanship of the eighteenth century; and a small cylindrical tankard decorated with Bacchanalian subjects, of seventeenth century German origin (No. vi.)

Old-Lacquer

By Egan-Mew

Laque-Burgautée

The earliest masters of lacquer work were, of course, the Chinese, although their neighbours and friends and enemies and masters and pupils, the Japanese, became even more accomplished in the art when applied to small surfaces. In the early eighteenth century, Europe, and especially France, showed great appreciation for Oriental productions; and, as has been shown in some previous articles, the work of the Eastern lacquer-workers was justly considered worthy to be loved of the artist and connoisseur.

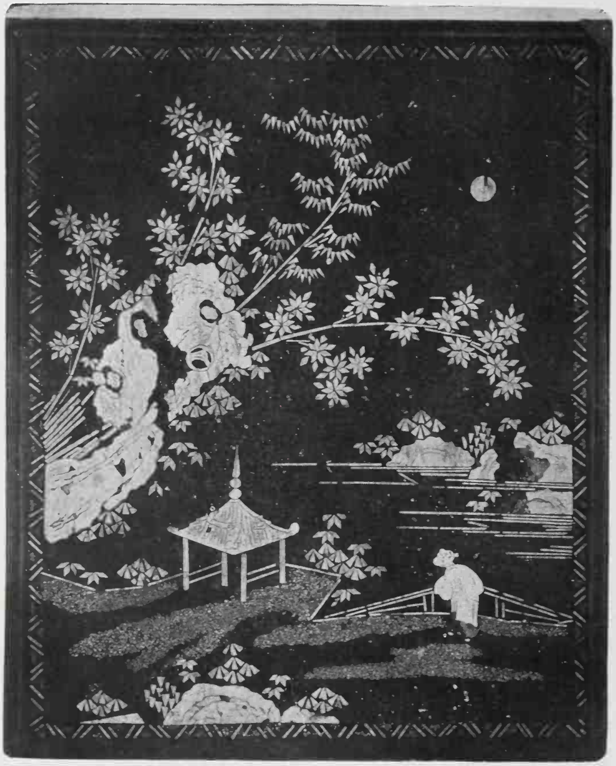


No. I.—A large vase of porcelain of the seventeenth century, Kang-he, 1666-1722, richly coated with black lacquer and delicately ornamented with shell designs, with borders of silver and gold inlay

There is one little corner of this remarkable production which has been greatly neglected. It is the particular kind of black lacquer made by the Chinese, and inlaid with beautiful designs in a thin iridescent shell. This was called by its earliest French admirers *Laque burgautée*, and should not be confused with examples inlaid with thick mother-of-pearl of various colours—another form of decoration carried to great perfection by both the Chinese and the Japanese.

The early arts of the Celestial Empire usually bear a distinctive French name originally applied in the seventeenth or early in the eighteenth century, and used among the polite and accomplished throughout Europe. The titles which the French have supplied to the various porcelains of Chinese manufacture are exceedingly happy, and in calling this inlaid lacquer *burgautée* they distinguish it from the ordinary mother-of-pearl work, which is, of course, known as *nacre*. Against this, the *burgau* is sometimes spoken of as the mother-of-pearl oyster; but it really has much more the character of the inner lining of the shell of the mussel. It is applied or embedded in the lacquer in the thinnest possible sections, and is occasionally admirably engraved with a pointed instrument. Unfortunately for our purpose the ordinary photograph cannot reproduce the beautiful and varied colours on which this particular department of lacquer relies for its greatest charm. The brightest note in the chromatic scale of these decorations is an ethereal blue changing to silver and pearl with every alteration of light. In a dull environment there is little or nothing of colour to be seen, and the design—always decorative, and usually full of interest—alone remains to charm the collector.

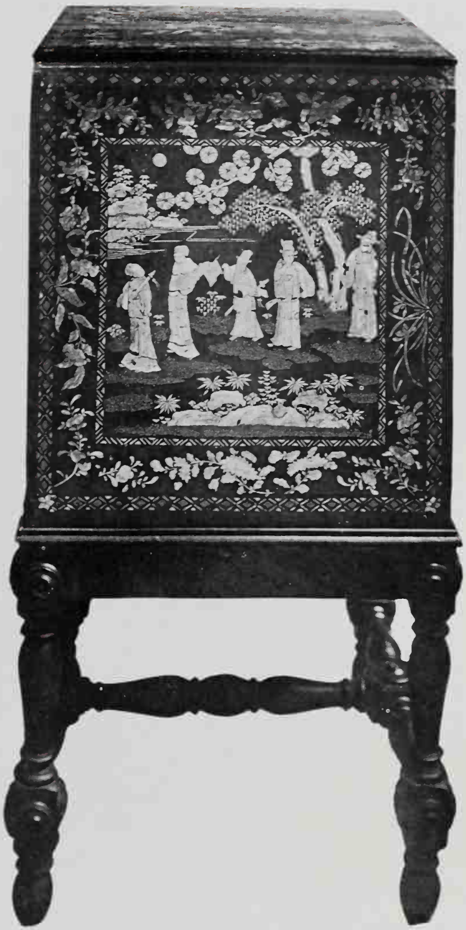
In the late seventeenth century in China, under the famous Emperor Kang-he, this work was considerably employed in the decoration of porcelains as well as on lacquered woodwork. The example No. i. is one of several important vases which have survived out of the Kang-he period, and found their way into European collections. In such cases the china is completely covered with the well-known black lacquer, and the design laid on in the ***burgau*** shell. These pieces should be kept polished and brilliant, for it is the play of colour and the changing lights to which they owe so much of their elusive charm. The cups and saucers shown in Nos. v*a*. and v*b*. are probably slightly later than the vase; but they display the same characteristic work, and remain in equally good condition. The rare examples in museums are not very fully described, owing either to the well-recognised reticence of the official mind, or perhaps to lack of interest, or even information.



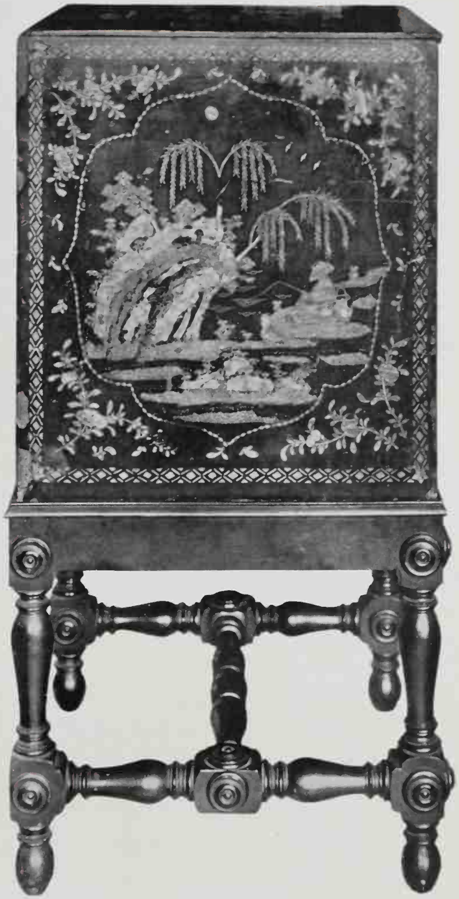
No. II.—THE COVER OF AN EIGHTEENTH CENTURY MIRROR CASE, WITH BOLD DECORATION OF SHELL ON THE USUAL BLACK LACQUER GROUND

Chinese lacquer inlaid with mother-of-pearl—is the usual legend beneath such a piece; but it is one which I hope may undergo some emendation and expansion with the increase of knowledge and the effluence of time.

During the early part of the eighteenth century the antique Chinese custom of presenting tea to friends and lovers — contained, for example, in what are



No. III.—LARGE CHEST DECORATED IN LAQUE BURGAUTÉE, SHOWING A GROUP OF COURTIERS IN A GARDEN, WITH LAKE BEYOND

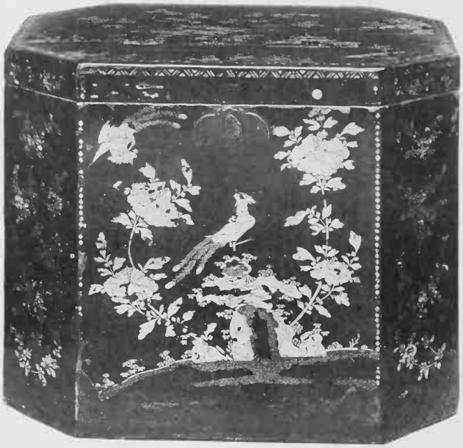


No. IV.—A COMPANION CHEST TO NO. III., SHOWING A FISHERMAN WITH HIS ROD IN A MOON-LIT SCENE. ABOVE HIS HEAD THREE WILD DUCKS ARE SEEN FLYING TOWARDS THE LAND

called here the blue and white prunus ginger-jars of the Kang-he—was extended beyond the confines of the Celestial Empire, and the containers for such gifts expanded from the blue-and-white porcelain jars to decorated cases and boxes in which fine teas were shipped to Europe and elsewhere.

In no connection was the *laque burgautée* more fully employed than in the ornamentation of these lacquer boxes. At the present date one comes upon them occasionally in old country houses — those belonging especially to families possessing connection with the Navy or what was called in the eighteenth century the India trade. As the fine teas were a luxury for the wealthy, they were often sent as presents to friends at home, and the exotic boxes in which the tea was encased were equally welcome and valued.

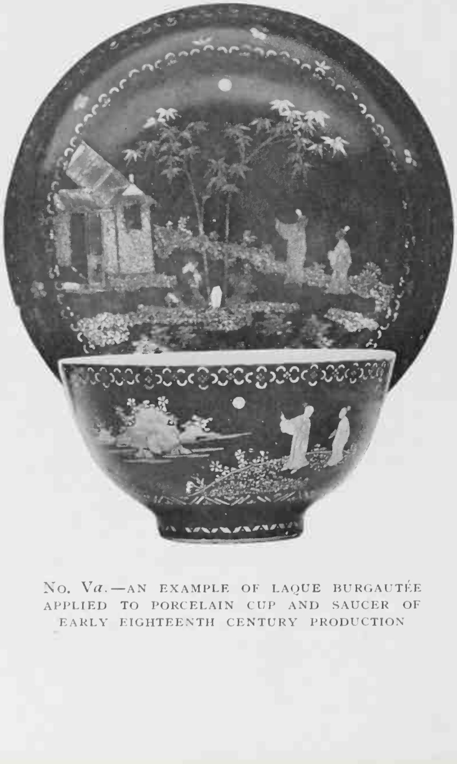
In many instances, I believe, these *laque burgautée* boxes were preserved by the recipient with infinite care, and were frequently mounted on English lacquer stands of more or less Indo-Chinese designs or in the walnut or mahogany styles then in vogue. Frequently also the cases were cut up, and made into tops for those convenient *quartette* tables, now again coming into fashion. One remembers in the far-off days of one's youth their survival in several "Cranford"-like households. No. xiii. shows an example of this sort. It was purchased at a sale not long ago in a Kentish village from a house where it had been prized for three or four long generations. Most of the specimens here given have a somewhat similar history.



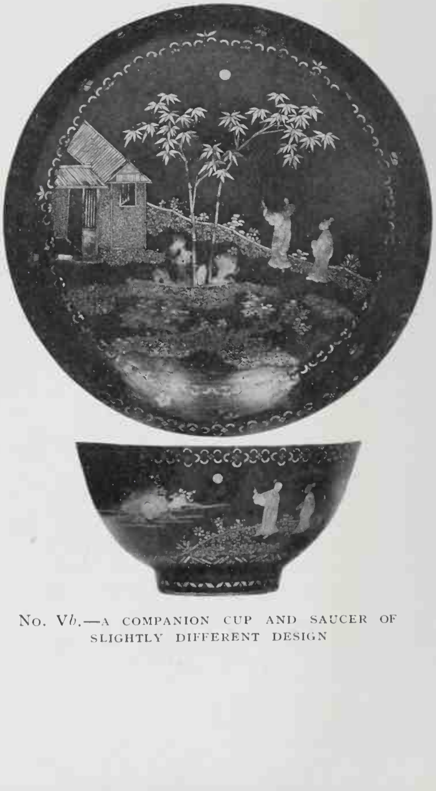
No. V.—THE DESIGN REPRESENTS THE LOVES OF THE HO-HO BIRDS, A VERY FREQUENT SUBJECT IN ALL DECORATION OF THE KANG-HE PERIOD

Lady Layard, the widow of the well-known diplomat, connoisseur, and discoverer of the ruins of Nineveh, the Right Hon. Sir A. Henry Layard, and the daughter of Lady Charlotte Schreiber, to whom South Kensington is indebted for so splendid a collection of eighteenth-century English porcelains, has two excellent examples of this kind of coffer or case. They belonged to Lady Layard's grandmother some sixty years ago. This lady was the daughter of the Dean of Bristol, and married, firstly, the ninth Earl of Lindsey. She had doubtless inherited them from previous generations, as such pieces were not greatly admired in her day, although they were taken care of with old portraits, old china, and the like.

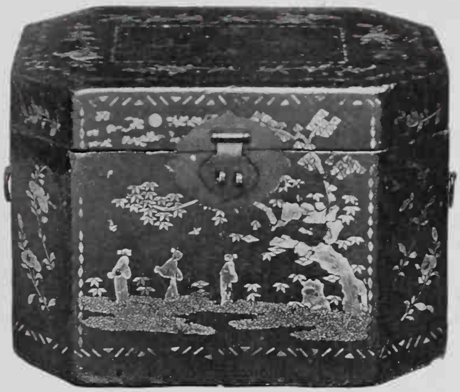
From the little histories which I have been able to trace of various examples of *laque burgautée* in England, I think we may take it that these elaborately decorated boxes belong mainly to the mid period of George III. The vogue for eighteenth-century lacquer is, however, a modern development, and in the nineteenth century many of the pieces shown in the illustrations had to



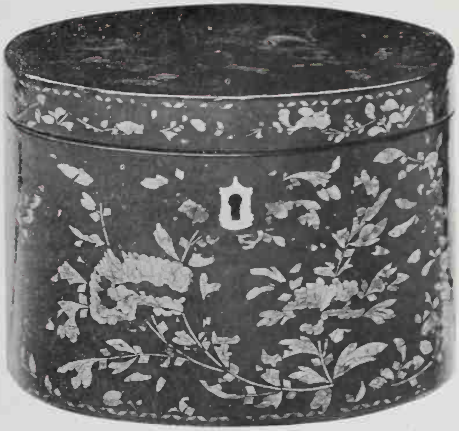
No. V*a*.—AN EXAMPLE OF LAQUE BURGAUTÉE APPLIED TO PORCELAIN CUP AND SAUCER OF EARLY EIGHTEENTH CENTURY PRODUCTION



No. V*b*.—A COMPANION CUP AND SAUCER OF SLIGHTLY DIFFERENT DESIGN



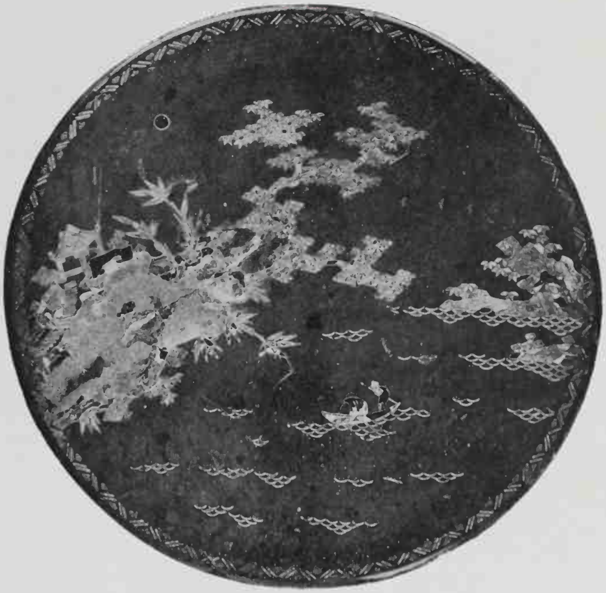
No. VI.—A TYPICAL EXAMPLE OF LAQUE BURGAUTÉE, SHOWING FIGURES IN MOON-LIT SCENE



No. VIII.—A TEA-CADDY, OBVIOUSLY MADE FOR EUROPEAN EIGHTEENTH CENTURY USE THE TOP IS ELABORATELY DECORATED WITH A VILLAGE SCENE

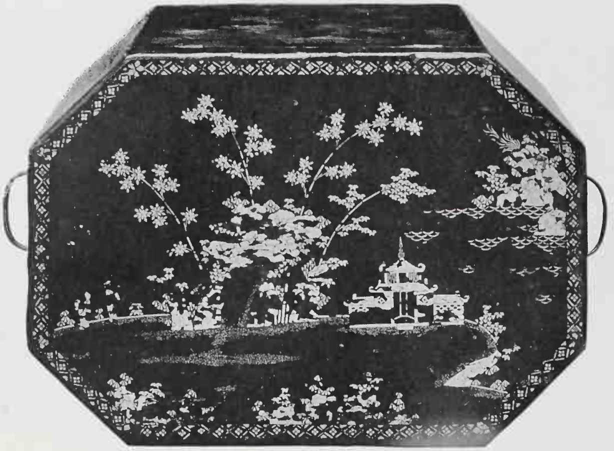
face the rough usages of time. This is unfortunate, as the delicate thin shell is not impervious to the whips and scorns of a Philistine generation. The inlay is liable to a subtle corrosion that leads on to the absolute destruction of the inlay, and thus many pieces are robbed of their original beauty. The black lacquer ground, always of excellent quality, can be restored to its first brilliancy and distinction, and even when the *burgau* is partly perished, the piece, as a whole, remains decorative and interesting.

Among the illustrations some perfect examples are

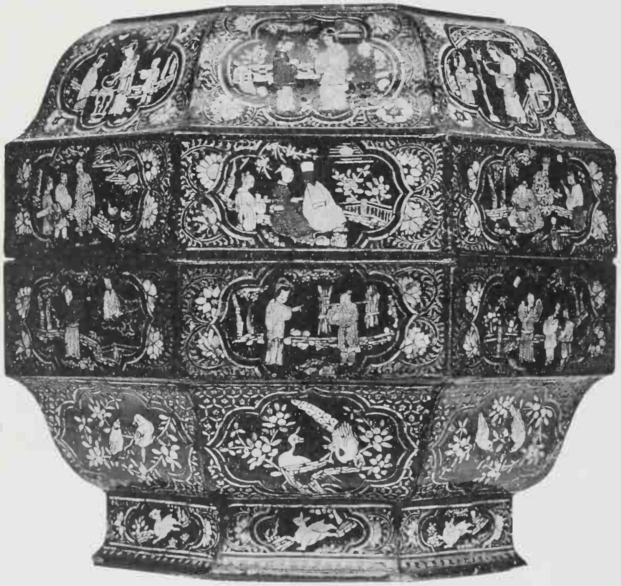


No. VII.—DECORATED COVER OF BOX FOR MARINER'S COMPASS, SHOWING LAKE, ISLAND, AND FISHERMEN UNDER MOON-LIGHT, PROBABLY OF THE SEVENTEENTH CENTURY

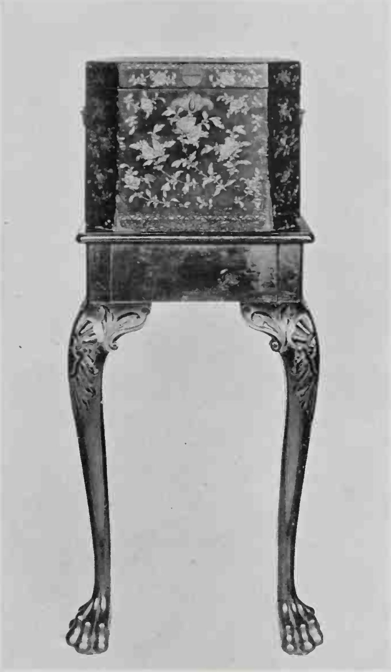
BURLINGAME PUBLIC LIB.



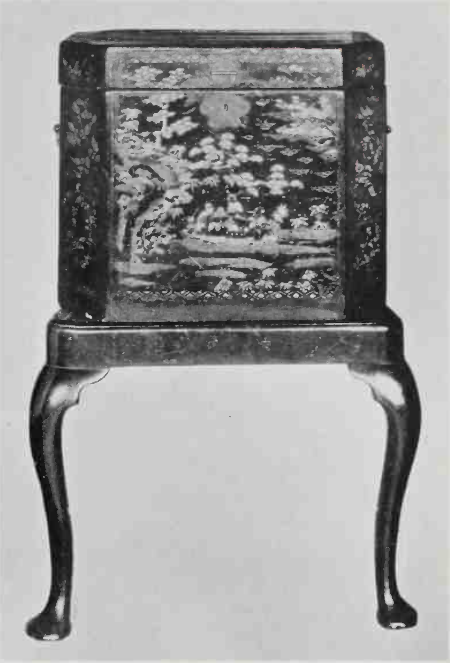
No. IX.—DECORATED TOP OF A LARGE BURGAUTÉE BOX, WITH DELICATE ARRANGEMENT OF ROCKS, WATER, TREES AND SUMMER-HOUSE ON THE MARGIN OF LAKE



No. XII.—AN EXAMPLE OF A CLASS OF BURGAUTÉE WORK IN WHICH THE LACQUER IS ALMOST ENTIRELY COVERED THE EFFECT IS VERY BRILLIANT IN A GOOD LIGHT, BUT NOT SO BROAD AND DECORATIVE AS THE SIMPLE DESIGNS OF THE LARGE BOXES



No. X.—A TYPICAL BOX WITH THE BAT, OR FU, KEY-PLATE WHICH WAS USED AS A SYMBOL OF HAPPINESS   THE DISC ABOVE IS ENGRAVED WITH THE CHINESE SEAL CHARACTERS MEANING GOOD WISHES   THE STAND IS EVIDENTLY OF EARLY CHIPPENDALE WORKMANSHIP



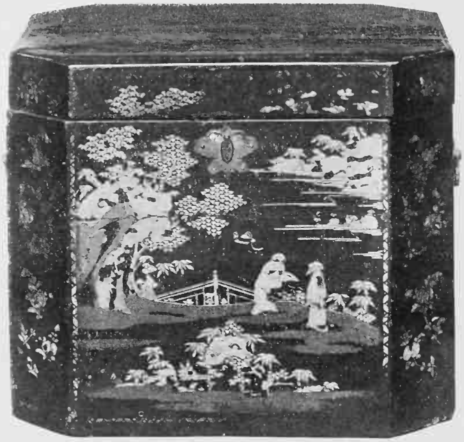
No. XIII.—A FULLY DECORATED EXAMPLE, WITH BUTTERFLY SHAPED KEY-PLATE AND THE USUAL DISC OF BRONZE WHICH DIVIDES ON A SMALL HINGE, SO THAT THE TOP MAY BE EASY TO OPEN   THE STAND IS OF WALNUT, OF EARLY GEORGIAN STYLE

to be found, although, as I have said, owing to photography all the grace of colour is gone out of them, and the "sword-bright blue," like that of Marie Stuart's eyes, shows no longer.

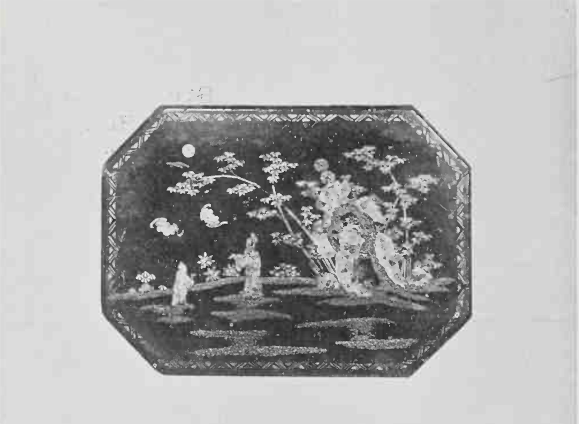
No. ii., for example, is the cover of a mirror case, in which the thin laminæ of shell are most brilliant and perfect. Within, the frame of the mirror is decorated with the celestial clouds—boldly conventionalised—which so often appear on this class of work. The pieces Nos. iii. and iv. are also untouched by the passage of time. Like many more such examples, they have been filled with layers of scented wood, and have, perhaps, been used to contain the delicate lace of some eighteenth-century beauty. These boxes are also often found with a lining of cedar wood or silk brocade—sometimes of Chinese origin, although, when originally shipped, they were lined first with Chinese paper, and then with an airtight pewter vessel in which the tea was contained. One little point that suggests these boxes were used among the Chinese themselves, as well as for export, is the brass or bronze work of the key-plate, and the curious handle to lift the cover. The key-plate is often shaped as a bat, the punning symbol of happiness; "Fu" being the Chinese word for both happiness and the bat.

The disc above, which divides on a small hinge so that one can open the case, generally bears a Chinese seal character implying some sort of good fortune and good wish. When these outer cases were of great value, it is said that the recipient kept the contents and returned the box. As regards the designs in general, rockage, delicate trees, figures in action, sacred animals, and symbolic plants and emblems, are largely used. In fact, the drawings may be said to follow the convention of porcelain painting to some extent. Dr. Stephen Bushell has said that village life and agricultural pursuits are most usual in the *laque burgautée.* But in my own, far less wide, experience I have found the designs frequently show, as do other Chinese pictures, the stories of warriors and the life of the immortals. On both the top and front of one large box I have seen depicted an affair between two sacred lions somewhere near the leafy lawns of Paradise. On No. iii. is a group of noblemen and courtiers; on No. iv. a quiet fisherman uses his rod beneath the lambent moon; on No. v. the loves of the immortal Ho-Ho birds are shown. But diverse as are the designs, there are several characteristics which almost all *burgautée* work displays in common.

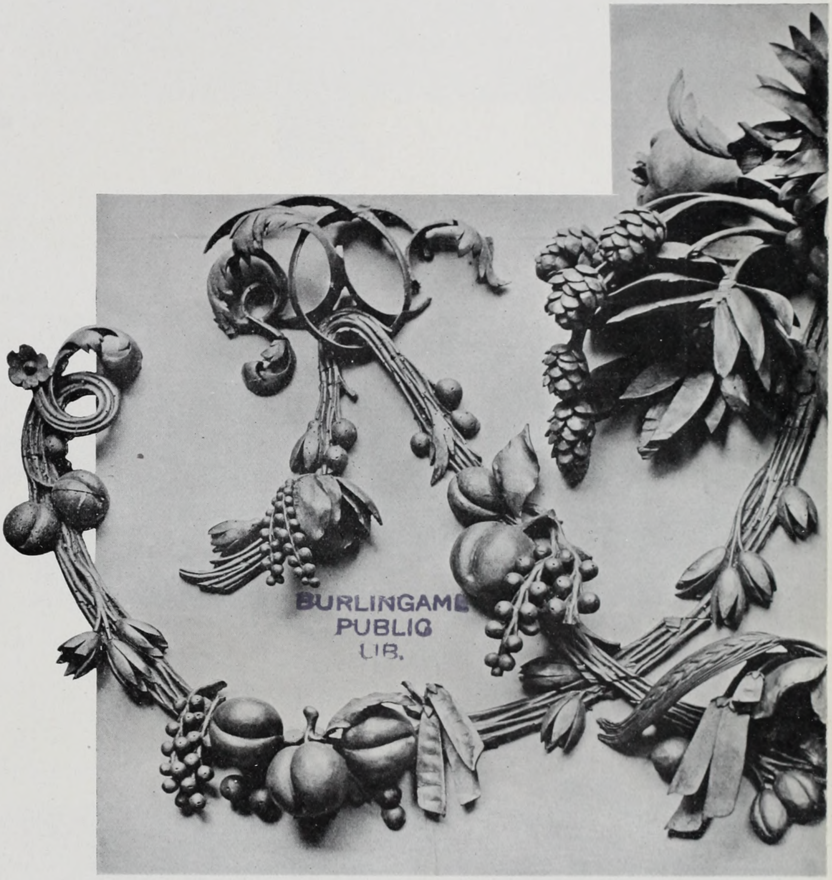
The same class of rock-work—which the Chinese artists carried to perfection—the same families of pine and bamboo, the same symbolic fruits, are to be found on all. In each example the ripple of water is suggested by the small linked half-curves. In each piece a border is formed in diamond pattern of shell and white metal—or in some cases in silver and gold. Above all, each scene is supplied with a fair round moon. No doubt this last touch shows that the artists of this work considered the peculiar, delicate shimmering colour of the shell—whether it be of thin oyster or mussel or some other species of marine bivalve—suggested evening when the moon was at her zenith, and land and water, human beings and immortals, were bathed alike in an all-pervading beauty.



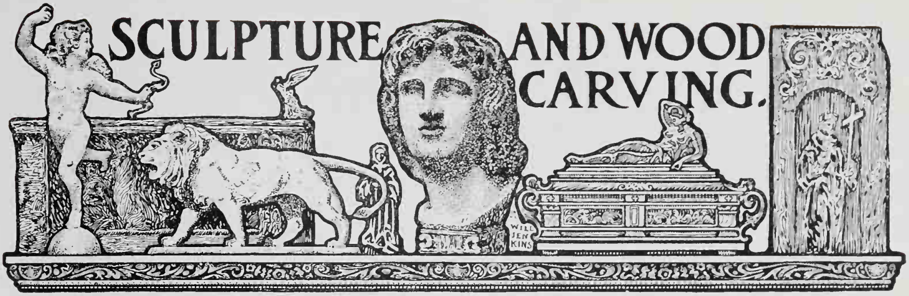
No. XI.—IN THIS DESIGN ONE OF THE CHARACTERS APPEARS TO BE FANNING A MAGIC HAT HIGH INTO THE AIR THE ARRANGEMENT OF WATER AND TREES AND ROCKS IS OF THE CONVENTIONAL STYLE, BUT ADMIRABLY CARRIED OUT



No. XIV.—A PANEL OF BURGAUTÉE WORK, SHOWING MAN AND BOY IN LANDSCAPE, WITH ENORMOUS BATS, OR PERHAPS SYMBOLIC BUTTERFLIES, FLYING IN THE AIR



No. VI. CARVING FROM THE LIBRARY AT HOLME LACY
BY GRINLING GIBBONS
In the possession of Messrs. Lenygon & Co.



SCULPTURE AND WOOD CARVING.

The Grinling Gibbons Carvings from Holme Lacy

By W. G. Paulson Townsend

According to some authorities Grinling Gibbons was born of Dutch parents in Rotterdam in 1648. Others say he was born in London. There appears to be no doubt about his boyhood being spent in Holland, where he was christened "Grinling." By those who believe him to be of Dutch origin he is said to have come to London after the Great Fire in 1666. He is stated to have been the son of a carpenter who worked under Inigo Jones, and Thoresby claimed him to be a native of Yorkshire.

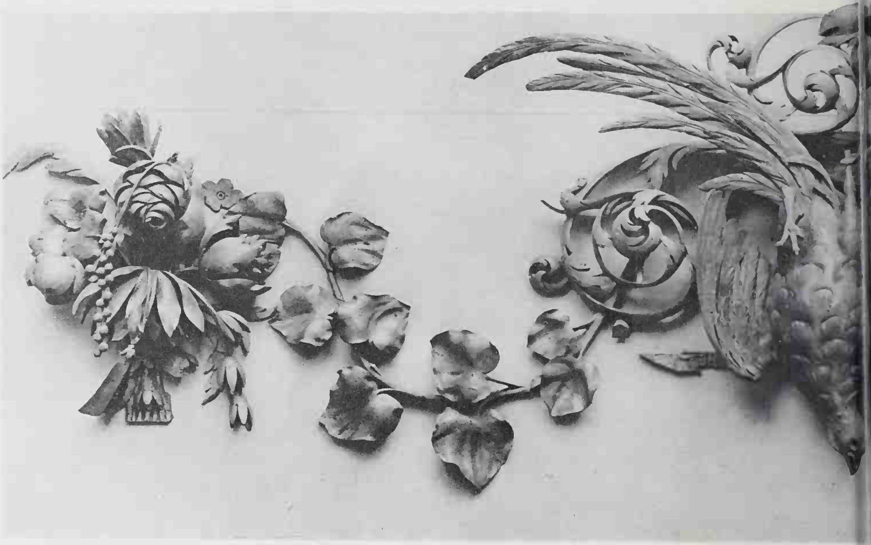
Before describing the Grinling Gibbons carvings from Holme Lacy, it would perhaps be well to give a very slight note on the subject of wood carving generally, and of English work prior to the formation of the Grinling Gibbons school.

During the early development of the plastic art in most countries wood carving took a very prominent place, not only for surface decoration, but for large sculptured work in the round. There are many objections to using wood for life-size sculpture: one great objection being that large blocks of wood are liable to split, as the surface dries and shrinks more rapidly than the core. In order to equalise the shrinkage and obviate splitting, mediæval carvers usually hollowed their wooden statues from the back.

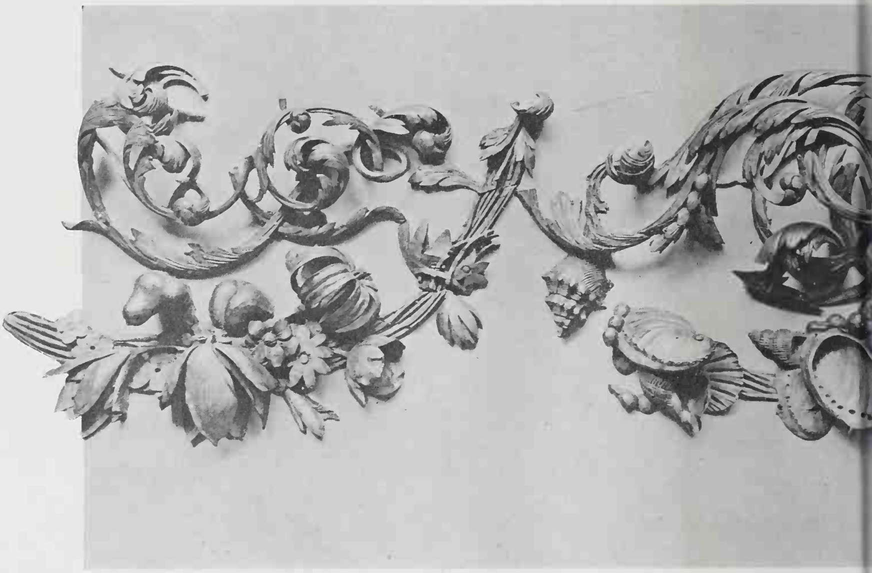
Dealing with coarse grained woods, which are full of bundles of fibre, strong in one direction and weak in another, the carver is compelled to exercise great care and discretion in his choice of design to suit the exigencies of the material. The use of large curves worked across the grain, and deep undercutting in a tough fibrous substance, have to be avoided. Such woods as pear, lime and box, being comparatively free from grain, lend themselves to the most delicate finish, and for decorative purposes on a small scale these woods have been largely used. Wood carvers in ancient times used cedar for ornamental carving, and the wood from the sandal tree was a favourite with Eastern carvers. For the roofs of mediæval English houses the oak and the chestnut were often used. The fir, the walnut, the oak, the sycamore and the plane tree have been chiefly employed in England for work in the round, and for carving in high relief.

Through the Middle Ages much important sculpture in wood was produced in Britain for ecclesiastical purposes. At the time of the Reformation every church had its crucifix surmounted on its rood-screen between two figures of St. Mary and St. John. There were large recumbent effigies in wood; one of the earliest in existence, executed in the twelfth century, is that of Robert, Duke of Normandy, in Gloucester Cathedral. The finest early example of English wood sculpture is that of the young knight, George de Cantelupe (d. 1273) in the south choir aisle of Abergavenny Church; it is in every way a very remarkable example of the high level of excellence that was reached in England at that time. Much wood sculpture of the mediæval period throughout Europe was covered with a thin coating of gesso or fine stucco, in which various ornamental details were modelled in relief or incised, and then richly decorated with gold and colour.

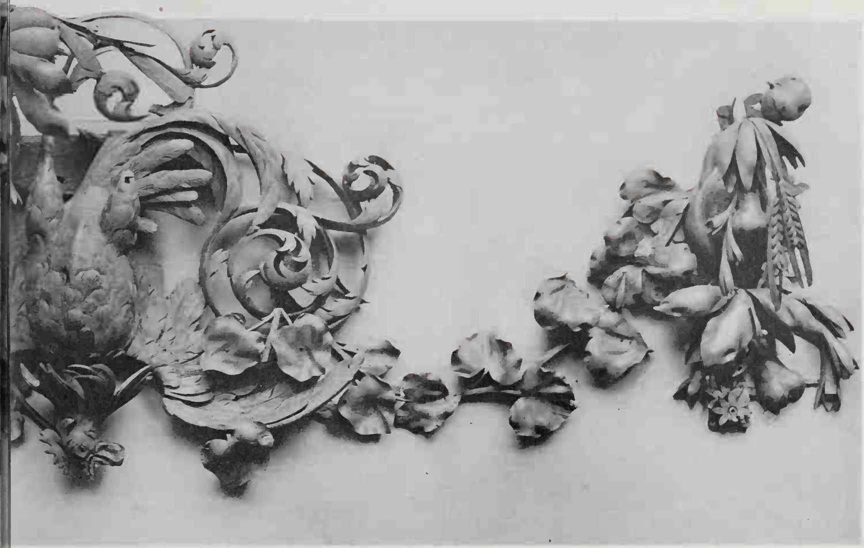
Though heavy in style and coarse in detail, the charm of "Early English" woodwork is undeniable. The beauty and richness of the "decorated" period —in spite of the use of forms which are said to be most suitable to stone—by its freedom conveys much more than can be found in the expressionless carving of to-day. In the "perpendicular" period, wood carving for the decoration of the church stall, screen, and roof reached a high pitch of skill and splendour. The fifteenth-century wood carvers in England became still more accomplished in adapting their designs to the nature of the material. Sumptuous stall-canopies, screens, and open roofs were designed in rich straight leading lines, and smaller curves were used in places where there was little or no strain upon

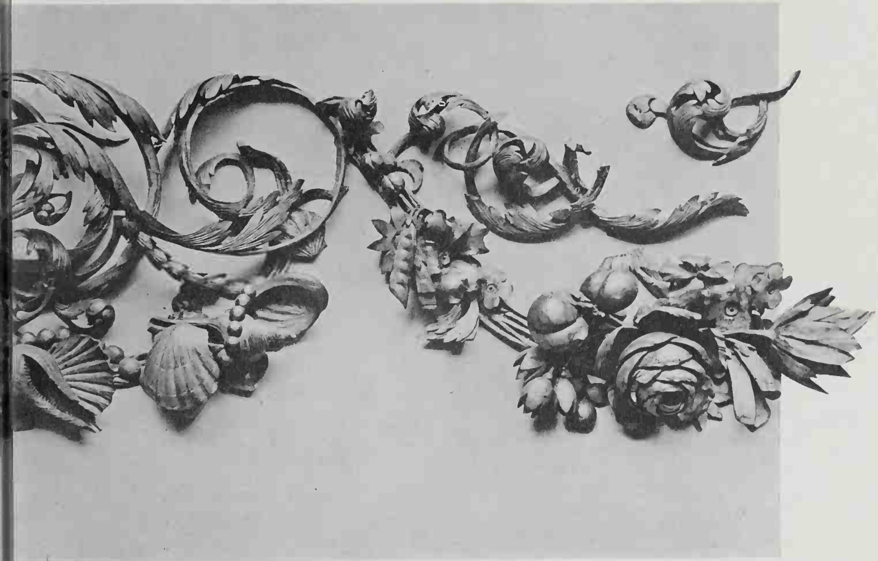


No. III.
DINING ROOM



No. VII.
LIBRARY





them. The roof of Westminster Hall is a most beautiful example of the early part of the fifteenth century, for its size and richness it is said to be the most magnificent open timber roof in the world. The great splendour of the carved bosses which cover the intersections of the moulded timbers on the roofs of Norfolk and Suffolk churches, with their bunches of foliage and carved figures of angels with outspread wings, are familiar to all lovers of English wood carving.

The sixteenth and seventeenth centuries cannot claim to have produced any wood carvers of remarkable merit. In the Elizabethan and Jacobean periods the panelling in oak—furniture and interior fittings—gave but small scope for the carver to exercise his skill. Surface strap ornament and other enrichment, which had certain decorative effect and value, were employed; but these were generally very roughly executed and poor in contrast to the earlier carvings in England. Towards the end of the seventeenth century a very naturalistic form of wood carving was introduced, consisting of wreaths, scrolls, friezes carved in high relief or in the round with flowers and fruit, remarkably realistic but showing very little appreciation for true decorative effect, displaying great technical skill, though often lacking real artistic expression.

Grinling Gibbons was discovered by John Evelyn about the end of the year 1670 at work in a small cottage on the outskirts of Deptford. On January 18th, 1671, Evelyn wrote: "This day I first acquainted His Majesty with that incomparable young man Gibbon, whom I had lately met with in an obscure place by accident as I was walking near a poor solitary thatched house in a field in our parish near Sayes Court. I found him shut in; but looking through the window I perceived him carving that large cartoon or crucifix of Tintoretto." In this seclusion he worked so that he might "apply himself to his profession without interruption." On asking the price of the carving Evelyn was told that £100 would purchase it. Evelyn continues: "In good earnest the very frame was worth the money, there being nothing in Nature so tender and delicate as the flowers and festoons about it, and yet the work was very strong." Sir George Viner afterwards purchased it for £80.

On the strength of Evelyn's recommendation, Charles II. gave Gibbons an appointment on the Board of Works, where he was employed both in the execution of statuary and of ornamental carving in wood. One of his principal works in statuary is a life-size bronze representing James II. in the dress of a Roman Emperor, which was in the Court of Whitehall, and is now placed at the west front of the Admiralty. He also designed the base of the statue of Charles I. at Charing Cross, the pedestal of Charles II.'s statue at Windsor, and the statues of Charles II. at the Royal Exchange and at Chelsea Hospital. He was by no means a great designer. His fame may be said to rest entirely upon his extraordinary skill in carving realistic flowers, fruit, birds, etc., in lime, pear, and other white woods. The character of his carving is well known; his rich and elaborate work can be seen at Windsor Castle, Hampton Court, the baptismal font in St. James's, Trinity College, Oxford, at Cambridge, Chatsworth, Burleigh, Petworth, and in many other great country mansions. He was employed by Sir Christopher Wren to execute the elaborate carvings of foliage and festoons on the stalls and screens in St. Paul's Cathedral, and in other London churches. The finest of all his productions is believed to be the ceiling he planned and carved for a room at Petworth. But the wonderful carvings from Holme Lacy which are here illustrated, and can be seen at Messrs. Lenygon's, 31, Old Burlington Street, for technical skill may be said to be equal to the Petworth examples. Horace Walpole, writing of this great craftsman, said: "He gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species." If these carvings do not reveal any inspired artistic qualities, they are at least marvellous specimens of craftsmanship—there is a truthfulness of imitation which has never been surpassed.

Holme Lacy, near Hereford, was, by the direction of the Earl of Chesterfield, sold some time ago to Sir Robert Lucas Tooth, and in January last the contents of this historic house came under the hammer. This house was for centuries the country seat of the Scudamores, who came to England with William the Conqueror, and originally settled in Unton and Norton in Wiltshire. The estate, beautifully situated in the Wye valley, once formed the chief lordship of Walter de Lacy, a lieutenant of William I. It passed into the Scudamore family through the marriage of a younger son of Sir Peter Scudamore with a daughter of the house of Lacy. The second Viscount Scudamore to a very large extent rebuilt Holme Lacy, and it was he who secured the services of Grinling Gibbons to design and carve the framing to the panels over the mantelpiece in the drawing-room, the library, and the dining-room.

No. I. (illustrated last month) represents the top part of the decoration from the drawing-room panel. The interlacing scrolls of conventional leafage are rendered with a freedom and freshness which is most alluring, whilst the lifeless feathers of the dead birds by comparison give vigour and life to the plants employed in the scheme.

The craftsman's delight in dexterity is conveyed in a way which holds one in admiration, although sometimes mingled with regret at the extravagance of his pleasure.

No. II. illustrates a portion of the right-hand side pilaster decoration, and is connected at the top and the bottom by the foliated festoons. The grouping of birds, fruit and flowers in the manner here shown was a favourite method of Gibbons, partly the outcome of the craftsman's system of carving; the work was applied to the ground, consequently the groups were carved separately and joined together on the foundation wood work. In these examples a great variety of plants is introduced, the tulip appears frequently; these pleasant bell-shaped flowers, together with plums, apricots and pears, do important service by contrast with the more ornate material as the rose, the lily, the garden anemone, and smaller detailed plants, as the hop and wheat. All these are carved in the round or in alto relief, with delicately represented stems as naturally as if just brought from the garden.

No. III. represents the top portion of the dining-room carvings, the dead birds suspended by the legs to a rough block of wood, and surrounded by ornamental leafy scrolls, form the centre feature. From these fall festoons of branching leaves, which are caught up at the corners by groups of flowers and fruits. The whole is carved with consummate skill, the choice of objects being similar to those in Nos. I. and II., with the exception of the fir cone or artichoke and the beautifully modelled leaves on gracefully curved stems which form the festoons.

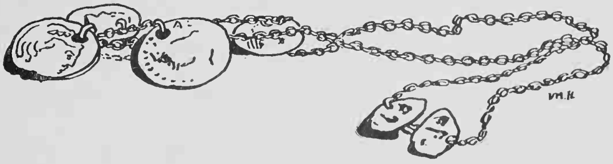
Nos. IV. and V. are the right and left hand drop or pilaster pieces from the dining-room. They are extremely rich in the varied amount of material introduced. In addition to the flowers, fruit and birds referred to previously, fish and numbers of shells appear cleverly grouped together.

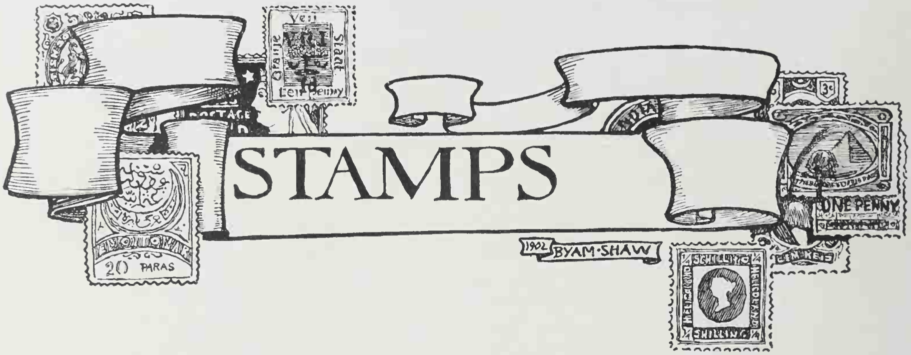
No. VI. is the handsome crowning to the library carvings. The main lines of the design consist of closely arranged stems which take the shape of three swinging garlands looped at the two outer edges to a ring, which also carried the two side drop decorations. The bunches of fruit and flowers boldly distributed along the lines of stems are the finest the garden can produce. No doubt the carver adopted this scale of detail here in order that it should hold its place when fixed a great height.

No. VII. is also part of the library carving; it is smaller in detail, as it was designed to be nearer the eye than No. VI. The change of texture and surface treatment of these charming objects are examples of Gibbons' most distinctive and masterly qualities. He sometimes wasted his ingenuity over trifling imitations of realism; he could carve flowers and foliage with such delicacy that they used to move on their stems like their natural prototypes when shaken by a breeze.

It was the universal custom in mediæval times to gild and paint carvings in wood in colours. Gibbons left his work unpainted, but some of it has been coloured and varnished so much that the tool marks and freshness of the cutting are entirely obliterated. Examples of this may be seen in our City Companies' Halls. He and his pupils founded a school of wood carving in England which survived until nearly the end of the last century. His pupils were Samuel Watson, a Derbyshire man, Drevot of Brussels, and Laureans of Mechlin.

In 1714 Gibbons was appointed master carver in wood to George I. He died in London on the 3rd August, 1721.





Postage Stamps as an Investment

By Fred J. Melville

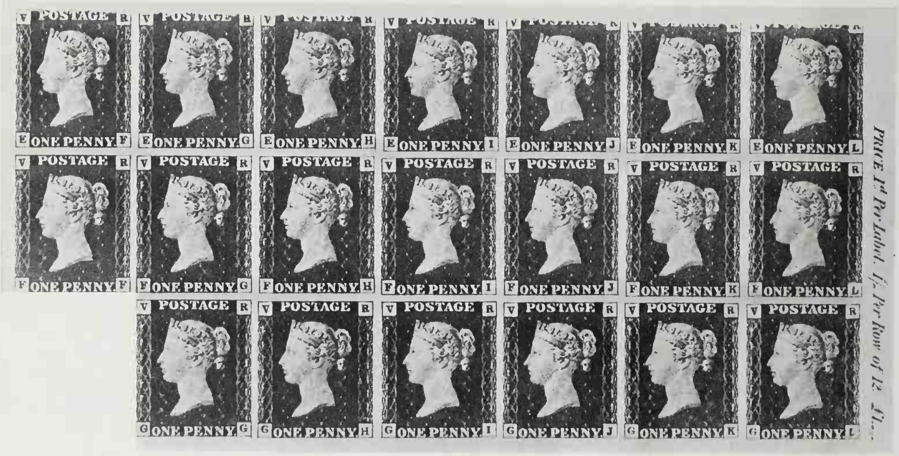
In the world of bric-à-brac there is no form of investment so secure as the collecting of old postage stamps. This is a bold saying; but if we enquire into the main causes of the popularity of postage stamps as collectable objects, we shall find good reason to be satisfied with the prospects of permanence and increase in the demand for them.

In the first place the postage stamp, whether it be a used British penny black of 1840 worth a few pence, or a "Post Office" Mauritius of 1847 worth fifteen hundred pounds, is conveniently transmitted to any part of the world in an envelope. This portability gives the dealer a world-wide market; it gives the collector an opportunity to buy as readily and conveniently from the stamp markets of London, Paris, Berlin, New York, Boston, or Yokohama.

This at once gives the merchant in postage stamps an important advantage over the vendor of antiques. One may suppose that the dealer in old china sends valuable vases abroad; but he cannot do so with the same facility and security as he could a postage stamp, and consequently his dealings with foreign collectors must be limited to a few very important sales. The furniture-dealer is at the same disadvantage.

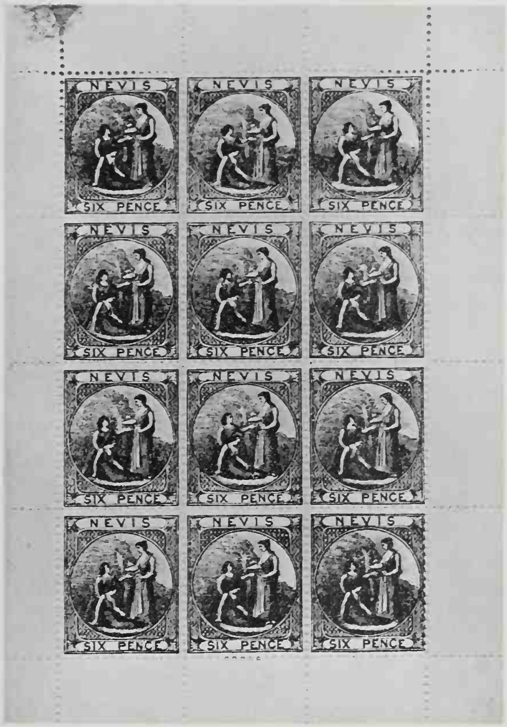
Then the stamp-dealer has another benefit, naturally shared by the collector, in that there is a standard value for every known postage stamp. Both dealer and collector have easy access to the catalogues, published at a low cost, giving the selling price of nearly every known stamp, and on these standard selling prices most of the transactions in postage stamps are based.

In other phases of collecting both dealer and collector are dependent upon the records of the



REMARKABLE BLOCK OF TWENTY ($\frac{1}{12}$TH OF A SHEET) OF THE RARE 1*d*. V R BLACK ENGLISH STAMP OF 1840 auction-room—interesting but uncertain criterions, and not by any means so readily accessible.

With a world-wide market and a known standard of value, which is with slight variations common to all countries, the dealer's only limitation is in his supply, which, in the case of old stamps particularly, is his chief concern. Here is where the collector comes in, for the old stamps are gradually absorbed in collections, and the purchase of collections is a necessary source of the dealer's supply. A judiciously formed collection is certain to have attained a value beyond the amount expended on it by the collector, and whether the collector sells his albums during his lifetime, or they are only to be sold by his executors after his death, it is of general importance to know that the money invested in stamps is not merely to be returnable at purchase price after the collection has given years of pleasure in the formation, but is in addition to yield a substantial advance in value.



COMPLETE SHEET OF THE *6d.* LITHOGRAPHED STAMP OF NEVIS

The collection of a legal gentleman (Mr. Hughes Hughes) has often been cited, though it may now appear to be somewhat out of date. But it is at least interesting. He spent £69 on his collection, and sold it for £3,000. Mr. Hughes Hughes, however, had the opportunity of beginning early. He started in 1859, and collected till 1874, then laid his collection aside until 1896.

The opportunities in 1859, in the very infancy of stamp-collecting, were to the advantage of the investor; but within more recent times we find the same kind of instances repeated over and over again. The reason will be seen from a few examples of rises in individual stamps.

The 4d. and 6d. lithographed stamps of Nevis were selling in 1880 for 1s., 1s. 6d., 2s., and now cost £8 apiece.

The 4d. Western Australia (Swan) with inverted frame was a rarity in 1895, selling from £75 to £100. A few years back a copy was sold at auction for £400.

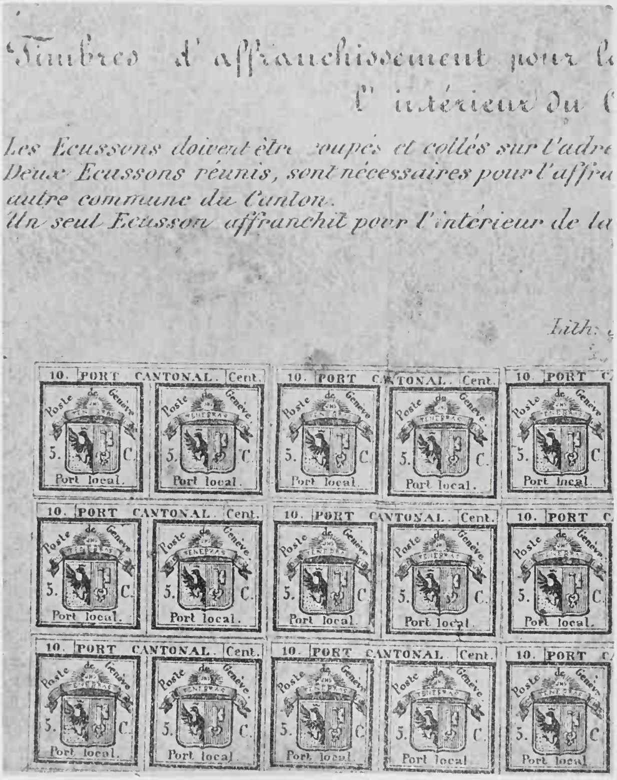
The 1d. and 2d. Sydney Views of New South Wales, sold in 1880 at 2s. 6d. each, nowadays fetch from £3 to £4, the prices varying according to the condition of the specimens.

The wood-block errors of the Cape of Good Hope realised only about £20 each in 1890. Fine copies to-day sell at £100. In the same year, 1890, the 12d. black Canada brought £20, and to-day it is worth upwards of £90.

Apart from rarities, stamps of the medium class are rising steadily. The 1d. black of Great Britain sold in 1893, unused, at 3s. 6d. (now 25s.); used, 2d. (now 9d. to 1s.). The 2d. blue of 1840 sold, unused, in 1888 for 1s. 6d., now £8; used, 2d. each, or 1s. 6d. per dozen in 1888, to-day 5s. each. The 90 c. United States 1869 issue sold (used) in and about 1890 for 7s. 6d.; it now realises 50s. The Belgium 10 c. of 1849 fetched 15s., unused, in 1893, present price 60s.; used, the stamp was 4d. in 1893, and is 1s. 6d. to-day. These are only a few examples of stamps which find a ready market at the current prices to-day. The instances could be multiplied right the way through the catalogue.

Now we can realise how important it is for the dealer to buy back from the collector. Once his stock of a stamp is sold out, he must replenish, and in the case of old stamps the acquisition of collections must be one of his chief sources of supply.

That there is a ready and open market, to say nothing of vast capital in the stamp trade for the security of the collector who finds himself in a



Timbres d' affranchissement pour l
l' intérieur du

Les Ecussons doivent être coupés et collés sur l'adr
Deux Ecussons réunis, sont nécessaires pour l'affr
autre commune du Canton.
Un seul Ecusson affranchit pour l'intérieur de la

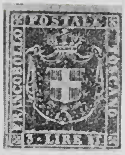
Lith:

PORTION OF A SHEET OF THE VERY RARE "DOUBLE GENEVA" STAMP OF 1843

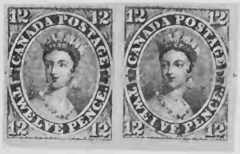
position that he requires to sell, is instanced by a recent acquisition of great importance. Mr. W. H. Peckitt, of 47, Strand, one of the leading dealers in stamps, purchased from the executors of the late Sir William Avery, Bart., the well-known collection formed by the late baronet, for £24,500, and in accordance with the terms of sale, paid cash down for the entire amount. Smaller collections are changing hands frequently on the same ready-money principle, and since the acquisition of the Avery collection, smaller specialised collections were acquired by the same enterprising dealer for £1,400, £3,000, and so on.

The accompanying illustrations of stamps are all taken from very fine copies in the Avery collection, and have been lent by Mr. Peckitt for the purpose of this article. The collection might well be considered of national importance. It resembles in arrangement and comprehensiveness the collection bequeathed to the nation by the late Mr. T. K. Tapling, M.P., and which now reposes in the King's Library at the British Museum. The Tapling collection was the subject of an article in THE CONNOISSEUR MAGAZINE of January, 1905.

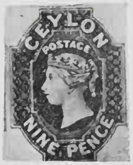
A few notes on the Avery collection may not be out of place. Its greatest strength lies in the rarer issues of British Guiana, Cape of Good Hope, Ceylon, Mauritius, Moldavia, Switzerland, and United States. Most of the important countries are strong, but those we have named are outstanding. In Great Britain we find a block of twenty of the V.R. 1d. black stamps of 1840. These must not be confused with the ordinary 1d. black to the rise in price of which we have referred above. The latter has star designs in the upper corners; the former has the letters V.R. in the place of the stars, and was intended for use on official correspondence. A single specimen is worth about £8. The embossed stamps of Great Britain, 1847-54, are represented by some exceptionally well-preserved copies.



TUSCANY, 3 LIRE, 1860

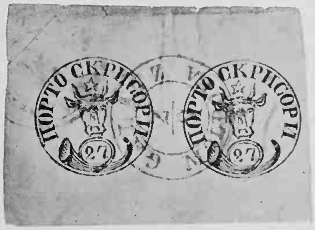


CANADA PAIR OF 12*d.* BLACK, 1851

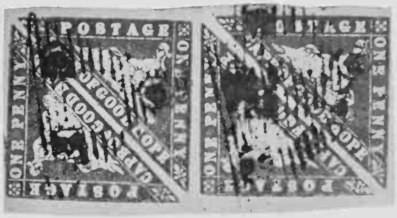


CEYLON 9*d.* IMPERFORATE, 1857–59

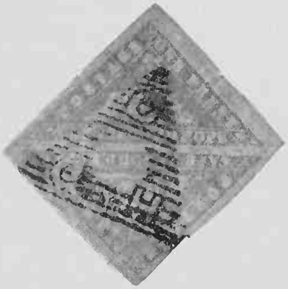
The Canada 12d. stamp referred to above is represented by five copies, two of which are in a beautiful pair (illustrated).



UNIQUE PAIR OF 27 PARAS, MOLDAVIA, 1858



CAPE WOOD-BLOCKS, BLOCK OF FOUR 1*d.* BRICK RED



CAPE WOOD-BLOCKS, ERROR 1*d.* BLUE WITH NORMAL 4*d.* BLUE IN A PAIR

The wood-block errors of the Cape of Good Hope triangular stamps in the collection are all excellent copies, and include the 1d. blue error with the 4d. blue stamp in a pair. The 4d. red and 4d. blue errors are here in singles, and the wood-block 1d. in brick red (a rare shade) is shown in a block of four.

Ceylon's early and beautifully engraved stamps are all in excellent condition, and the copies of the well-known rarities—the Post Office Mauritius—are unused and superb. These two gems, now worth approximately £3,000, came out of the Lalanne collection in 1893.

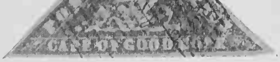
The early Nevis stamps are included in complete sheets, which, however, only comprised twelve stamps to the sheet.

The Avery copy of the 4d. Western Australia with inverted frame is the finest copy known. It is a difficult stamp to illustrate satisfactorily on account of its pale blue colour.

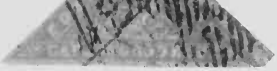
The old stamps of the Italian States include the rare 3 lire of Tuscany, and some unusual items in the way of blocks of Naples, Sicily, and Sardinia.

The rare early stamps of Moldavia, which were described at length in THE CONNOISSEUR MAGAZINE of June, 1907, are wonderfully represented. On one occasion Sir William bought three complete sets of the four circular stamps on one day. The pair of the 27 paras which is illustrated is, we believe, unique.

Amongst the best things in Switzerland are the double Genevas (a 10 centimes stamp divisible into two parts of 5 centimes value each), of which the collection contains one block of $6\frac{3}{2}$. Another rare item is the upper part of a sheet, including two rows of stamps and full marginal inscriptions, of the 5 centimes "large eagle" type of Geneva.



CAPE WOOD-BLOCK, ERROR 4*d.* RED



CAPE WOOD-BLOCK, ERROR 1*d.* BLUE

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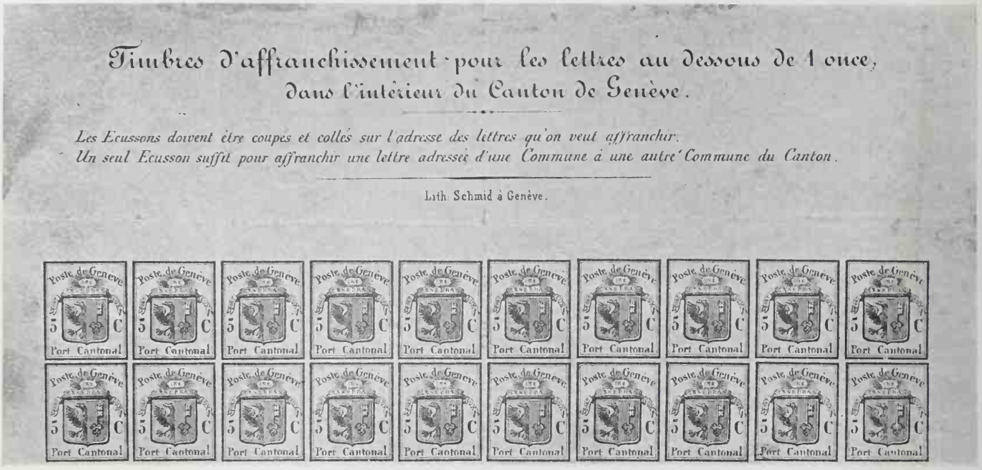


Timbres d'affranchissement pour les lettres au dessous de 1 once, dans l'intérieur du Canton de Genève.

Les Ecussons doivent être coupés et collés sur l'adresse des lettres qu'on veut affranchir.
Un seul Ecusson suffit pour affranchir une lettre adressée d'une Commune à une autre Commune du Canton.

Lith. Schmid à Genève.

THE TOP PART OF A SHEET OF THE 5 CENTIMES "LARGE EAGLE" STAMP OF GENEVA, 1847-8

The early "Postmasters" stamps of the United States and the Confederate locals are represented by some extreme rarities.

* * * *

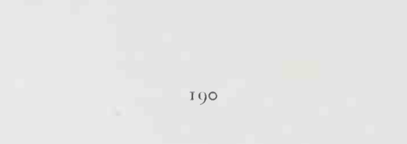
To return to the subject of the security of investment in postage stamps, there is a class of stamps to which we have not yet referred—the stamps issued in our own immediate time.

By the enterprise of stamp-dealers in importing new issues from all parts of the world, collectors are supplied with new issues as they arrive at a small premium over face value. In the last three or four years numbers of stamps so imported and supplied to collectors have become very scarce and valuable. The 2s. 6d. stamp of British New Guinea was obtainable for a small premium over face value in 1905, and it now realises 65s. The 10s. Lagos could be had at the same rate in 1905, the latest quotation being £8. The 9 and 18 piastres Cyprus of 1903, the face value of which is 3s., now command 45s. for the pair.

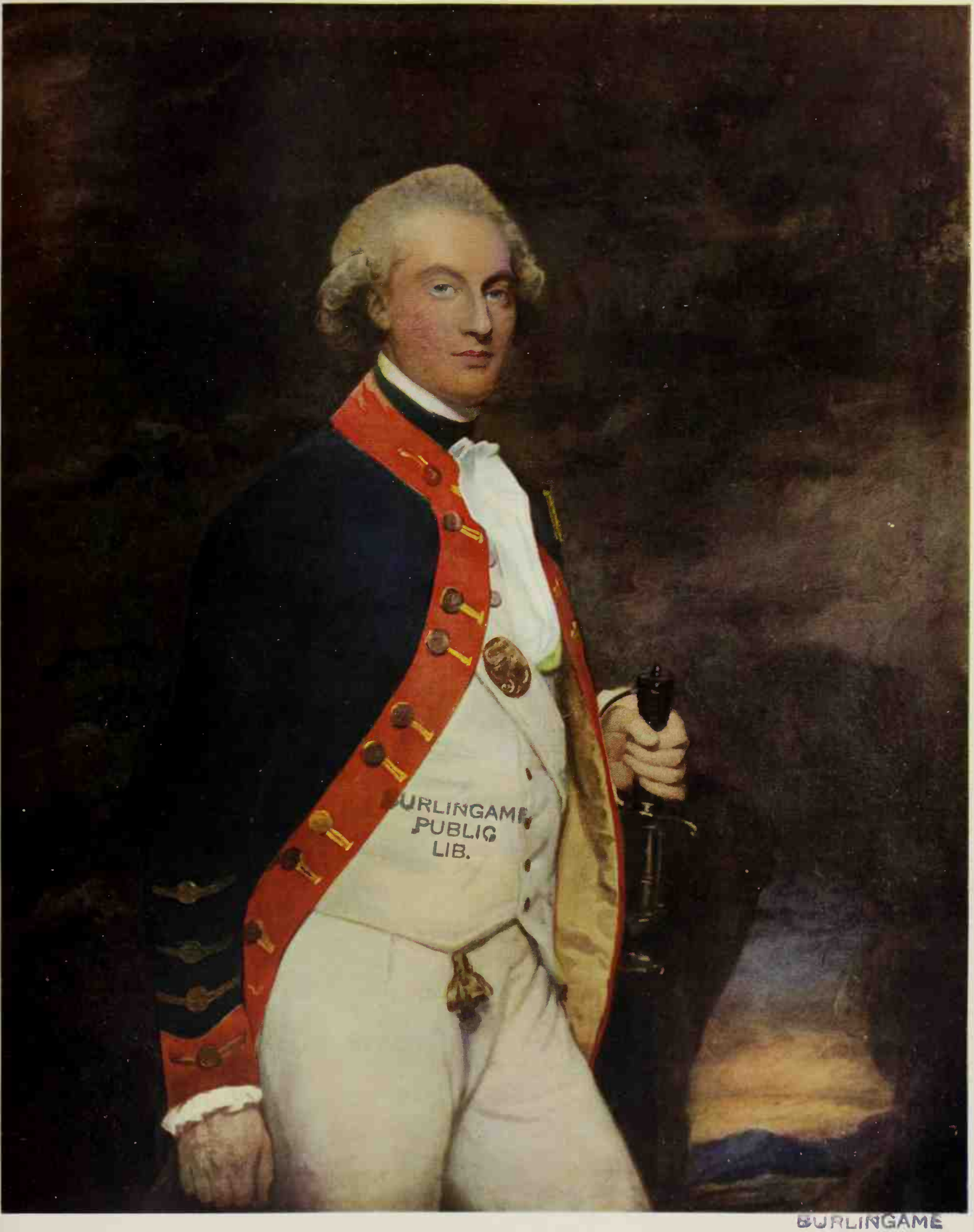
Still more recent are the 5s. Cayman Islands issued in 1907, now costing 20s., and the 50 cents Morocco Agencies of 1905, which was sold at the Post Office for 5d., and by the stamp-dealers for a slight premium, and now sells at 25s.

In the case of higher values of comparatively recent issue, the £10 and £25 stamps of British Central Africa could have been bought by anyone wishing to invest in 1896 at face value. To-day a fair valuation for the pair is £100.

So that taking into regard the portability, the world-wide market, and the standardisation of values, we must recognise that good postage stamps are in every sense gilt-edged securities.



THE SUPERB UNUSED 1*d.* AND 2*d.* "POST OFFICE" MAURITIUS, 1847



SIR ROBERT SHORE MILNES, BART. BY GEORGE ROMNEY
In the possession of Henry Aldenburg Bentinck, Esq.
FROM A WATER-COLOUR DRAWING BY MISS EDITH HENNIKER

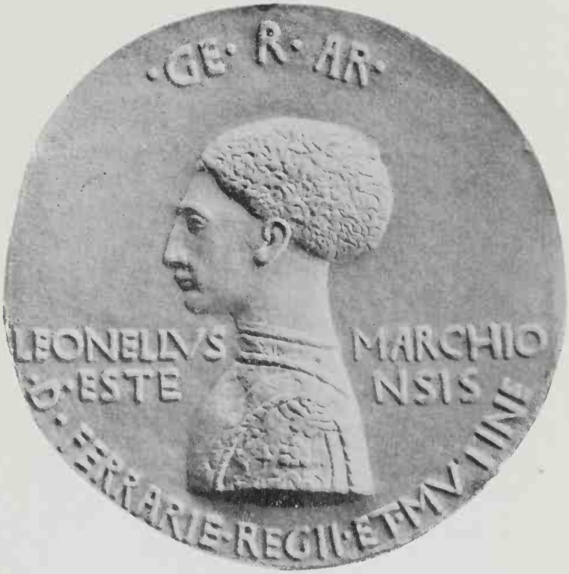
JAS ALLAN DUNCAN

Coins and Medals

Forrer's "Biographical Dictionary of Medallists"

We have received from Messrs. Spink & Son, the well-known firm of numismatists, another volume of Forrer's *Biographical Dictionary of Medallists*, a work the merits of which will not be new to readers of The Connoisseur Magazine. The dictionary has already run to four volumes, and will, when completed, be the fullest dictionary of its kind in any language. The volume under review is the fourth, and comprises the letters M to Q—five initial headings, under each of which we find some famous names.

Personal predilections lead us at once to the early Italian artists, who are well represented in the present volume; the great name of Pisanello inevitably occurring first to the mind. Full justice is done to the famous Veronese medallist. In the lavishly illustrated article of nearly twenty pages, important questions of authenticity are discussed, and expert opinions brought together and compared in a manner which cannot but be helpful. Among the medallions engraved over Pisanello's name is the head of his brother artist Leone Alberti, with its firm mouth and noble intellectual brow, though the attribution is, as Mr. Forrer clearly shows, gravely open to question. The equally fine portrait medallion of Vittorino de Feltre, also illustrated, is placed with the unquestioned works of the master; while the portrait of himself, also reproduced, which many have thought to be Pisanello's own work, is relegated to the doubtfuls. A specimen of this medal was sold as recently as 1908 for 1,050 marks.



LEONELLO D'ESTE BY PISANELLO

Of other early Italian medallists and gem-engravers dealt with in the volume we notice discriminating accounts of Pier Pescia, who engraved the famous gem, *The Birth of Bacchus*, now in the French collection, and traditionally known as Michael Angelo's seal; of the *Venetian Moderno*, whom Mr. Forrer, following Molinier, is inclined to identify with Vittore Camelio; of Pietro da Milano, Lorenzo Mocchi, Giovanni Paolo, and Jacopo Primavera; of Pastorino and Matteo de Pasti; of Matteo dal Nassaro, Gaspar Mola (some of whose works have even been attributed to Cellini), and, lastly, of Gaspar's nephew, G. Morone-Mola. All these receive adequate and appreciative treatment, countless volumes, monographs, and periodicals having been laid under contribution in the preparation of the various articles. Nassaro was what one might call a trick-worker with precious stones. One of his performances was a *Descent from the Cross* (whether executed in cameo or intaglio Mr. Forrer does not say), in which the red spots of the jasper were made to represent the blood issuing from the wounds. In a cameo head of Dejaneira, executed in agate, Nassaro cleverly contrived to give the colours of the flesh, the hair, and the lion's skin over the head, by the various strata of the stone. Francis the First acquired the cameo, and commissioned the artist to carry out other works in gold and precious stones.

The article on Giovanni Pichler, the Italian gem engraver of the eighteenth century, is exceptionally full and informing. Cameos and intaglios by Pichler, both in his lifetime and after, frequently passed hands as genuine antiques, the

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MARY, QUEEN OF SCOTS

QUEEN ELIZABETH

artist sometimes lending himself to these frauds, so that even so keen a judge as Winckelmann is said to have been deceived by them. Pichler is further charged with faking artists' signatures on old gems, and with being one of the first "modern" forgers of scarabs. The long list of his productions, extending to several pages, should be invaluable to collectors. We notice that the illustration of his cameo, *Hector's Leave-taking*, on page 512, is reinserted a few pages on, page 527, in the article on his brother Luigi: surely this is an error! The portrait cameo of Giovanni has also been inserted twice, the print in each case being evidently from the same block.

PORTRAIT OF A LADY BY L. POSCH

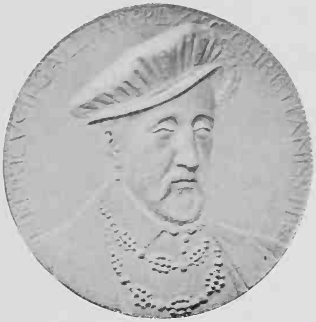
PHILIP II., KING OF SPAIN BY G. P. POGGINI

Among the other Continental artists dealt with in this volume, special prominence is given to the Frenchmen, Papillon, Alexandre and René Olivier, F. Olryet, Olier, Philippe Pegriot, and Germain Pillon. A fine reproduction of the famous portrait medallion of Catherine de Medici by the last named is one of the features of the volume, and equally fine both in medallic art and photo-block rendering is the head of Marin Le Bourgeoys, by Pegriot. Germany and Austria are worthily represented by Georg Pfrundt, William ô Feral, Johann Oexlein, Philipp Müller, Johann Natter, Ludwig Neufarer, and "Master OE," to name only a few of the most important; while in the long list of Dutch and Flemish artists whose lives and life-work fall within the volume, we meet with such familiar names as Simon Passe, O. Müller, and the philosopher-sculptor, Antoine Morillon. We presume that the interesting unnamed portrait in the article on Morillon is of that artist.

Under "mint-masters" we have a useful digest of what is known about the *moneyers* of ancient times, the nature and limitations of their office in different countries and at various periods; and incorporated with the article are some quaint woodcuts of coiners at their work, one from a sixteenth-century

German book bearing a quaint inscription.

In going through the volume one is astonished by the wide range of the subjects dealt with, which, indeed, extend from pole to pole of the well-mapped domain of medallic and gem-engraving art. From Praxiteles to Poynter, from Onetas to Oudine, is a far cry; but the author seems equally at home in all periods, and is as thorough when treating of the clever but unconvincing plaque and medal work of moderns like Nocq and Mouchon, as when dealing with the coin-types of Phrygillos or the gems of Protarchos and Micon. Occasionally, perhaps, in his zeal to say everything that is to be said about the lesser lights of medallic art, the author has deviated from the laws of literary and historic perspective, though even this defect is atoned for by the greater wealth of facts; and one must not forget that the first requisite of a dictionary is information—not literary form or historical symmetry.



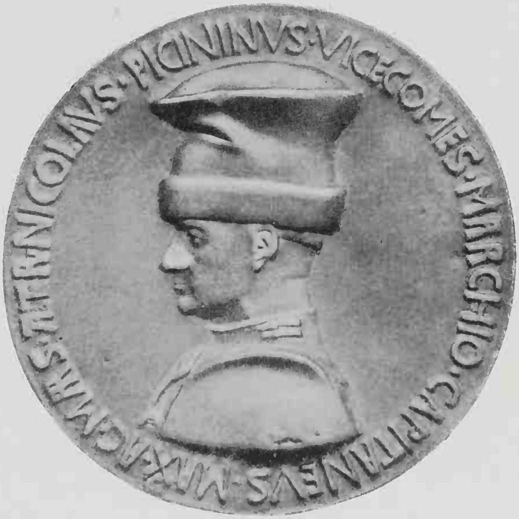
HENRY II., KING OF FRANCE
BY G. PILLON

Among the moderns, whose name is legion, ample justice is done to such men as Piet Pander, Franz Pawlik, Pistrucci, and Joseph Moore; but we should have liked a fuller notice of Meunier, the great Belgian sculptor, whose work is in the first rank. Meunier's recognition is largely due to the Messrs. Bing, of Paris, who were the first, if we remember rightly, to hold an exhibition of his works. Admirers of Pistrucci will welcome the long and luminous account of that indefatigable gem-engraver; it is copiously illustrated, and extends to nearly forty pages, while the gifted Austrian medallist Pawlik is also adequately dealt with. The article under his name contains an exhaustive list of his works, and a portrait of the artist at work in his studio.

The world-famous painter Meissonier, who executed some fine portrait medallions and plaquettes, is, we think, dismissed with too meagre an appreciation. His little-known work in this field deserves a fuller mention, and we trust will get it in future editions. The same might be said of Sir Isaac Newton, of whose connection with our Royal Mint some curious facts are known, facts which might have been incorporated in the article with advantage. On page 255 we are told that Sir Isaac was raised to the peerage by Queen Anne in 1705; but this is the year in which the great philosopher was knighted. He was never made a peer.

Students looking for information as to unnamed medallists would do well to consult the many paragraphs in the volume headed "Medallist," fourteen in all, wherein the author has grouped together, with evidence of much patient labour, a host of valuable and curious facts relating both to well-known and unfamiliar medals. In some cases possible attributions are supplied; in others, helpful suggestions that should give a fillip to further researches.

In conclusion we may say that the author has not only fully maintained in this volume the high standard of its predecessors, but surpassed it; and that we look forward to the appearance of the remaining volumes (now, we understand, well towards completion) with much interest.


NICOLAVS·PICENINVS·VICECOMES·MARCHIO·CAPITANEVS·MAX·AC·MARS·ALTER

NICCOLO PICCININO BY PISANELLO

English Lead Work: its Art and History By Mr. Lawrence Weaver, F.S.A. Reviewed by Egan Mew (Batsford, 25s. net)

The new order changeth, giving place to the old, and our most cultivated gardens are once more decorated with the lead-work figures which delighted our great-grandparents and the outersides of our houses beautified with a metal which has the enormous advantage of adjusting itself to its environment. If you want to domesticate Pan in your woodland walks or harbour Venus and her constant doves beyond the pergola near the fountain, these immemorial personages, in lead, will take on the tone of their surroundings in a very short time, and be as much at home with you and as fully your friends as the finches you are accustomed to feed or the carp who rise to your familiar call.

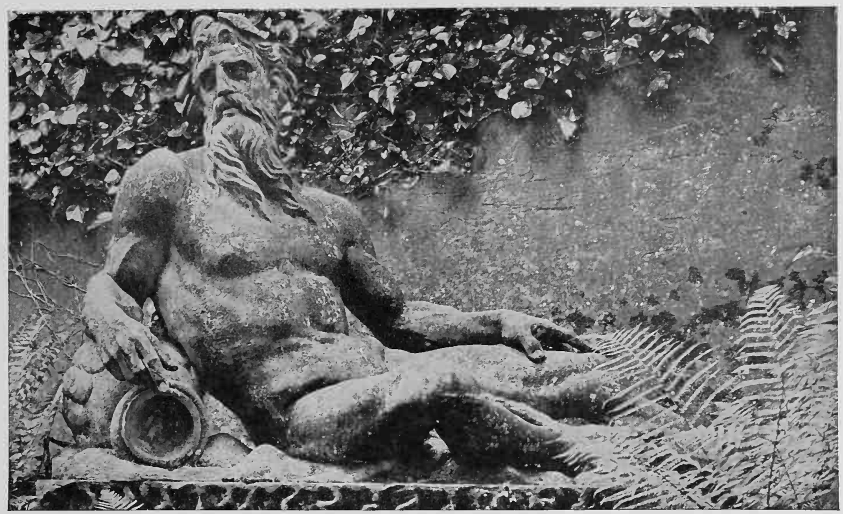
Statue of Marlborough, with his baton, attributed to about the year 1704
This fine figure is now at Glenham Hall

English Lead Work, its Art and History, by Mr. Lawrence Weaver, F.S.A. (Batsford, 25s. net), is a most engaging work on this particular subject. It gives, besides nearly four hundred and fifty illustrations taken from more or less known historic examples of lead work of all periods, the result of an enthusiast's love of the subject combined with a scientific understanding of the matter in hand. There can be no doubt that lead was originally used in English decoration for economical reasons, and to take the place of bronze. Stone, of course, which was at one time largely used in the making of garden gods, and the like, splits beneath the influence of frost, and is generally the victim of rough usage and the weather. Lead defies many attacks; but its limitations are clearly defined by Mr. Weaver, and they are sometimes serious. But they are balanced by the delicate colour which the metal inherits in the open air, the attractive pearl-greys and the romantic and deep patina which makes it at home in whatever position you shall place it. This was a charm which the eighteenth century users of lead did not always appreciate, for their statues were often painted white and their portraits in costume coloured to look as near nature as may be.

It may come freshly to some readers to learn the many decorative uses to which this material has been put in the past. But not to go beyond Mr. Weaver's pleasant volume, we have here chapters on fonts; the remarkable early rain-water pipe-heads; the more familiar tanks and cisterns, often of great beauty; mediæval leaded spires and those of the Renaissance; leaded domes, lanterns and walls; lead portraits and figures generally; the large quantity of vases and flower pots; sepulchral lead work; a chapter dealing with the smaller objects, such as charms, tobacco boxes, ventilating quarries and the like; and an interesting review of modern lead work. Added to these is an excellent bibliography of papers, books,

Vol 27. Pg 197

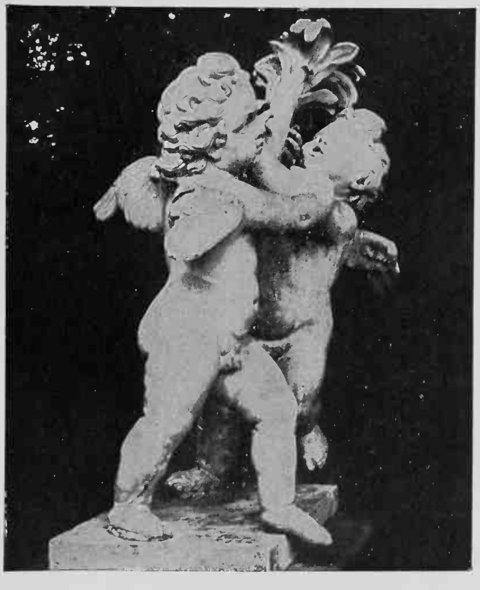
English Lead Work



A RIVER GOD FROM PARHAM, SUSSEX

etc., on the subject. So complete and agreeable a volume will be found of service to others than the architects, antiquaries, craftsmen and lovers of gardens to whom it is addressed. All artists and connoisseurs will find within the compass of one convenient volume a vast stock of widely gathered information told with a distinction of style and sense of humour not too frequently associated with works of this character.

To us, personally, the full and fitting chapters on old lead statues, garden pieces and cisterns make an especial appeal. Of the portraits, Mr. Weaver considers the best surviving one to be that of Sir John Cass — a city father who died in 1718, and founded a school in Jewry Street, E.C.—by Roubilliac. This sculptor's name is mentioned in connection with most of the more famous figures produced by the first eighteenth century English porcelain factories—from 1770 onwards. Therefore it is well to remember that he was not called upon to make this lead figure of Sir John until about 1751. It remains a remarkable piece of work, although, of course, not taken from life—it is doubtful whether lead figures often were. Their makers seemed to have aimed at a general and ideal representation of their subject rather than a life-like portrait. However, in regard to all the details of this work the reader may prefer to turn to Mr. Weaver's own volume, which we can assure him will well repay either the most careful study or the most casual reading.



A Group from the series of "Amorini" at Melbourne modelled by Van Nost in 1699. The lively figures tell the story of a quarrel and a reconciliation

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

"SARAH LISTENING TO THE ANGELS."

DEAR SIR,—I should be much obliged if one of your readers could give me some information regarding the picture of which photograph is sent. The picture is in the possession of my father. The picture was larger, as, when it came into his possession, a considerable portion on the right-hand side was burnt beyond repair. Apparently the subject is *Sarah listening to the Angels*, informing Abraham that she will have a child. (Her face is more distinct in the picture than in the photograph.)

Yours faithfully,

BOSTON L. MAY.

AUTHOR OF "THE ROMAN MARTYR."

DEAR SIR,—Will you please let me know, if possible, the authorship of a book I have, *The Roman Martyr*, by Nominis Umbra, with translation by the editor, by Williams & Norgate, 1859, inscribed from the author, Not published. JAS. CHIPPERS.

UNIDENTIFIED PORTRAIT.

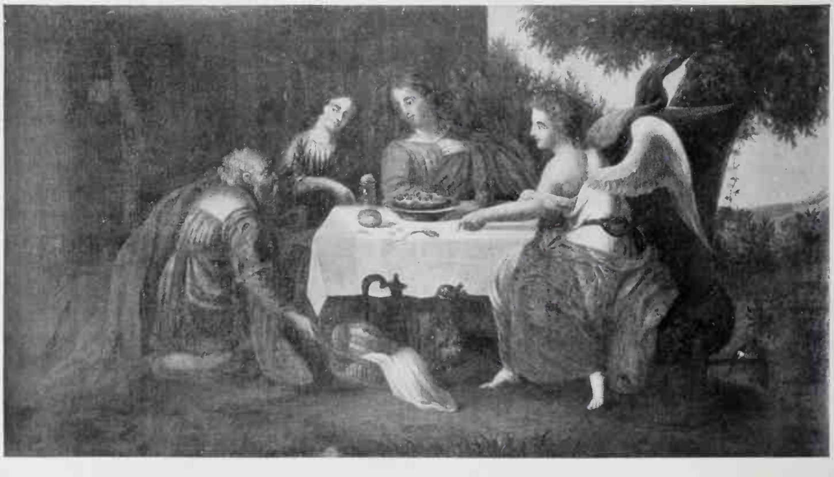
DEAR SIR,—The unidentified portrait, 1, in the May number of THE CONNOISSEUR MAGAZINE (p. 53), is painted by Van Dyck (early period), and represents the *Herr von Santander, Gouverneur von Antwerpen.* The original is in the possession of the Kestner Museum, Hanover, and is photographed by Bruckmann, München.

Yours faithfully,

DR. BRINCKMANN.

UNIDENTIFIED PORTRAIT.

The "Unidentified Portrait," No. 4, on p. 58 of the May number of THE CONNOISSEUR MAGAZINE, is that of Frà Paolo Sarpi. A similar picture, which also has the patch on the cheek—the memorial of Sarpi's attempted assassination—hangs in the Bodleian Picture Gallery at Oxford. See the *Life and Letters of Sir Henry Wotton*, by Logan Pearsall Smith, vol. ii., pp. 478, 479, and a reproduction of the Bodleian picture at p. 371 of the same volume; also *Notes and Queries*, 10th series, iii., pp. 201, 202. T. W. JACKSON (Oxford).

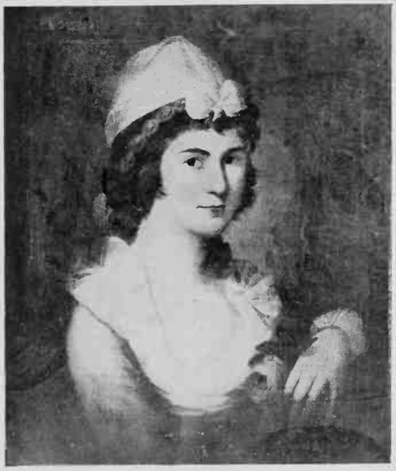


SARAH LISTENING TO THE ANGELS

Unidentified Mezzotint.

Dear Sir,—I enclose a photograph of a mezzotint, 13¾ in. by 10 in., to be produced in The Connoisseur Magazine. It is without any title or printing of any kind. I should be glad if any of your readers could give me any information as regards the painter and engraver, or throw any light on it in any way.

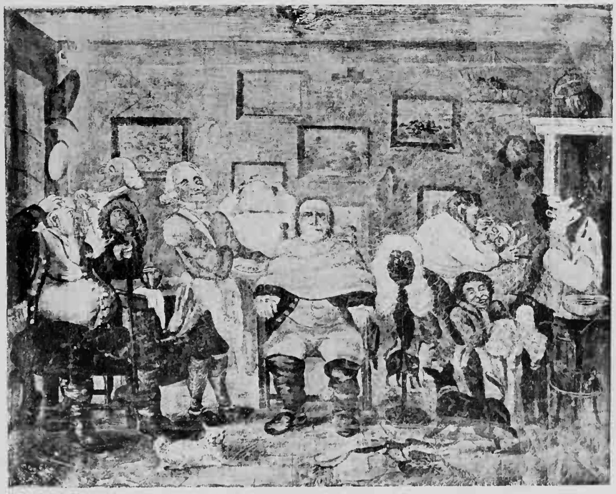
Yours faithfully,
Charles H. Hone.



portrait attributed to sir joshua reynolds

Old Glass Paintings.

Sir,—In a church or a collection or a castle in Great Britain there are old glass paintings of the years 1527-1536, etc., which once stood in the cross-passage of the Rhenish cloister *Steinfield* in Rhenish-Prussia. Recently I found an exact description of the old paintings in the archives of Treves. I shall publish a little article on the subject in the *Trierer Archiv*, and might send the proof-sheets to the possessor of the glass paintings for the purpose of comparing the contents of the windows. I suppose that my treatise will be interesting for the possessor and for the connoisseurs of the old glass paintings.



painting by bunbury

The pictures represent the life and the passion of Our Lord, with prototypes of the Old Testament; in the lower parts donators and inscriptions referring to *Steinfield*. My treatise is in the hands of the compositor, therefore any information should be speedy. The description, perhaps, is interesting for your readers. A German rector found the paintings a year ago, but will not name the location before I have published a description.

Yours faithfully,
H. Oidtmann.

Painting attributed to Velazquez.

Dear Sir,—*Re* painting attributed to Velazquez in the possession of Mr. Henrik Bovin, Stockholm. Whether it is by this artist or not I cannot say, but from the position of the figure I think the painter must have got his suggestion from Rubens' *Abel*, an engraving of which, by J. Heath, I own, which was published in 1810.

Yours faithfully,
M. Willan Dent.

Miss Abbott, by John Downman.

Sir,—I should be glad if some one of your readers could tell me who was the Miss Abbott who forms the subject of a well-known portrait by J. Downman.

Yours faithfully,
G. F. Abbott.

Unidentified Portrait Group.

Dear Sir,—The unidentified portrait group sent to you by Mr. C. F. H. (Warsaw), and published in the last (May) number of The Connoisseur Magazine, so far as one can judge from the photograph, seems to be a picture (or a copy) by Sir Joshua Reynolds, and to represent Lavinia Countess Spencer and her son, John Charles, Viscount Althorp. It surely represents Lady Lavinia (pay attention to the likeness with the portrait group in the Earl Spencer collection, and to the same dog in it). One cannot judge from the photograph if the picture is a copy or a genuine one.

Yours truly, Prince Joseph Puzyna (Fribourg).

Portrait attributed to Sir Joshua Reynolds.

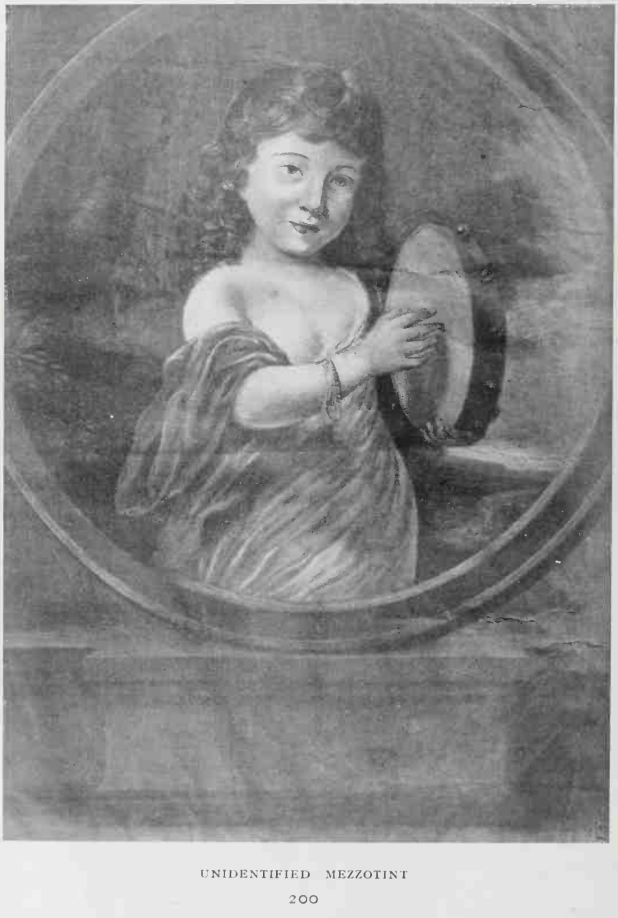
Dear Sir,—I would be glad if any of your readers could identify the enclosed photo of *Portrait of a Lady*, attributed to Reynolds (oil paint on canvas). Description: size canvas, 24½ in. by 20½ in.; blue dress and white lace; white head-dress; holding a pink rose; hair auburn, eyes ditto. If you can help me in respect to identification, I shall be much obliged.

Yours truly, Enquirer.

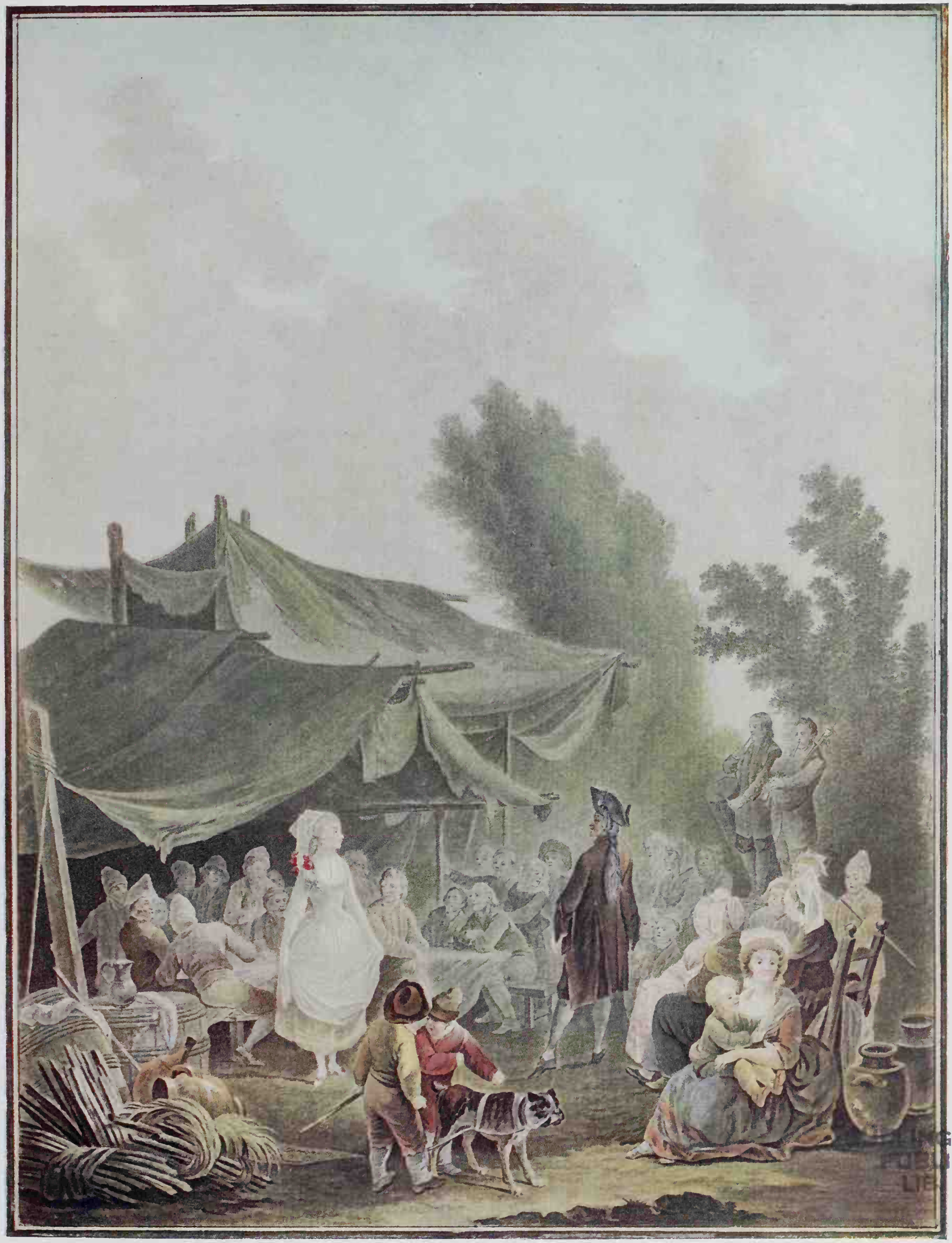
Information *re* Bunbury Painting.

Dear Sir,—As a reader of The Connoisseur Magazine, I would like any information your readers can give concerning the picture *The Interior of a Barber's Shop in Assize Time*, by H. W. Bunbury, of which I enclose a photograph. It is an old oil painting on canvas, in colours, somewhat resembling pastel work, and apparently by the hand of Bunbury himself. What I wish particularly to learn is whether this is not the actual original of the celebrated engravings of this subject by Gillray and another engraver, and which original, before Gillray had it, was, I understand, possessed by Sir Joshua Reynolds. It has all the life and character of an original. I bought it some years ago from a person who had it from a pawnbroker in Liverpool. On the back of the canvas is an old stencilled inscription of what I take to be the name of the maker of the canvas, "JO : WASHINGTON : BOSTON," in eighteenth century lettering. The size is about 22 in. by 16 in. The Rev. Dr. Rosedale, of Kensington, has seen it.

Yours truly, W. D. Lighthall (Montreal).



UNIDENTIFIED MEZZOTINT



Taunay, pinxt. Descourtis, sculp.

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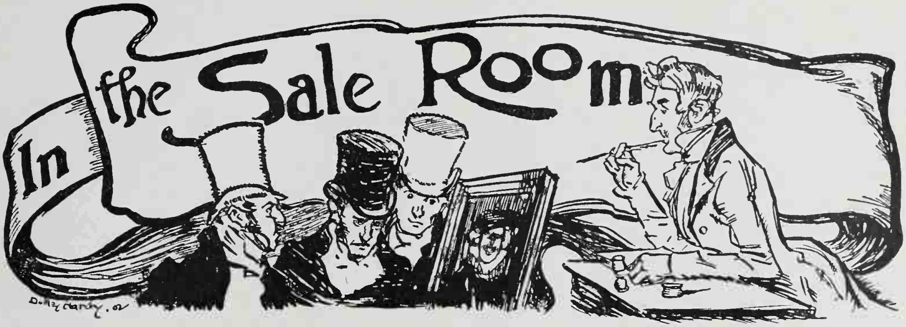
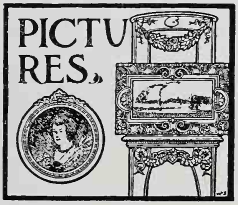




THE first of the May sales (6th) at Christie's consisted of the collection of ancient and modern pictures and water-colour drawings formed during the latter half of the last century by the late Mr. Octavius E. Coope, the brewer, who died in 1886, and of various other properties, the whole of which showed a total of £41,750 7s. 6d. for 126 lots. The Coope pictures included many which had been purchased when the various artists were at the height of their popularity with collectors; and it is almost unnecessary to say that the prices now paid for them were very much below those at which Mr. Coope had acquired them. On the other hand, some which he purchased at small prices now realised very high amounts, and it is probable that, on the whole, the balance will be on the right side of the ledger. Some of the more striking fluctuations are indicated in the following list, which is in the order of sale:—Drawings: C. Fielding, *Boats Returning to Port*, 24 in. by 36 in., 1845, 370 gns. (from the Hon. Mrs. S. Bathurst's sale, 1878, £777); and F. Tayler, *A Highland Gillie*, with two setters on a moor, 26 in. by 19 in., 48 gns. (Rucker sale, 1876, 355 gns.). Pictures: J. Constable, *The Vicarage*, or *The Manor House*, 18 in. by 23 in., engraved by David Lucas, 700 gns. (Bullock sale, 1870, 130 gns.); David Cox, *Throwing Stones*, 10 in. by 14 in., 200 gns. (Potter sale, 1884, 160 gns.); J. C. Hook, *Digging for Sand-Eels*, 26 in. by 41 in., exhibited at the Royal Academy, 1867, 145 gns.; Sir E. Landseer, *The Highland Shepherd's Home*, 19 in. by 24 in., painted for J. Sheepshanks, exhibited at the Royal Academy, 1842, and engraved by B. P. Gibbon and C. Mottram, 290 gns. (Bullock sale, 1870, 1,000 gns.); C. R. Leslie, *Falstaff Personating the King*, 46 in. by 61 in., exhibited at the Royal Academy, 1851, 120 gns. (Baron Grant's sale, 1877, 1,450 gns.); D. Maclise, *Othello, Desdemona, and Emilia*, 50 in. by 34 in., exhibited at the Royal Academy, 1867, and at the Franco-British Exhibition, 1908, 90 gns.; H. S. Marks, *The Beggars are Come to Town*, 37 in. by 52 in., exhibited at the Royal Academy, 1865, 100 gns.; Sir W. Q. Orchardson, *The Duke's Antechamber*, 40 in. by 74 in., exhibited at the Royal Academy, 1869, and at Paris, 1878, 1,600 gns.; J. Phillip, *The Gipsy Dance*, oval, 40 in. by 32 in., painted at Seville for Mr. Alfred Brooks, 1857, 100 gns. (Brooks sale, 1879, 750 gns.); C. Stanfield, *The Day after the Wreck*, 59 in. by 91 in., painted for Mr. E. Bicknell, exhibited at the Royal Academy, 1844, and engraved by Finden in "The Royal Gallery of British Art," 490 gns. (Baron Grant's sale, 1877, 2,550 gns.); W. F. Yeames, *Queen Elizabeth Receiving the Ambassadors after the News of the Massacre of St. Bartholomew*, 40 in. by 65 in., exhibited at the Royal Academy, 1866, 95 gns.; Sir Joshua Reynolds, *Portrait of Mrs. Robinson* ("Perdita") in dark dress with white muslin fichu, large black hat with bows and white feathers, powdered hair, on panel, 29 in. by 24 in., 5,500 gns.—this was exhibited at the British Institution in 1842 by H. J. Munro, of Novar, and at his sale in 1860 was bought by Mr. Coope for 250 gns.; Giovanni Bellini, *Madonna and Child*, on panel, 37 in. by 30 in., 160 gns.; Lorenzo di Credi, *The Madonna and Child with the Infant St. John*, on panel, 35 in. circular, 780 gns. (from A. Barker's sale, 1874, 310 gns.); Benozzo Gozzoli, *The Entombment*, on panel, 13 in. by 17 in., 310 gns.; Jan Steen, *The Sick Lady*, on panel, 16 in. by 14 in., described in the Supplement to Smith's *Catalogue Raisonné*, No. 13, 3,250 gns. (from the W. Theobald sale, 1851, 56 gns.); two by D. Teniers, *A Village Wedding*, 26 in. by 24 in., 310 gns.; and *The Village Surgeon*, on panel, 14 in. by 10 in., 190 gns.; and P. Wouvermann, *La Charrette Embourbée*, on panel, 17 in. by 14 in., described by Smith and Hofstede de Grote, 900 gns. (from the R. Field sale, 1856, 340 gns.). Mr. Coope's seventy-four pictures and drawings realised £18,269 9s. 6d.

The remainder of the day's sale included two drawings by J. Downman, *Mrs. Payne Gallwey and Children*, oval, 9 in. by 11 in., 1781, 700 gns.; and *Portraits of Ladies Elizabeth and Frances, daughters of Henry fifth Duke of Beaufort*, in white dresses and caps, standing together, 8 in. by 7 in., 1780, 200 gns.; and a pair of pastels by Sir T. Lawrence, *William Hamilton, R.A.*, in dark coat and white vest, and *Mrs. Hamilton*, in white dress and large black hat, oval, 13 in. by 11 in., 140 gns. Pictures: N. Maes, *Portrait of the Painter's Wife*, three-quarter length, in white satin dress, 49 in.

by 39 in., exhibited at the Old Masters 1910, 530 gns.; J. B. Pater, *Garden Scene* with a group of ladies and gentlemen, on copper, 15 in. by 12 in., 300 gns.; G. Romney, *Portrait of Mrs. Hughes, afterwards Mrs. T. Lechmere*, 28 in. by 23 in., 480 gns.; *School of Mantegna, tempera*, 10 in. by 13 in., 320 gns. (from the W. Graham sale, 1886, 150 gns.); J. de Heem, *Still Life*, 27 in. by 32 in., exhibited at the Old Masters, 1910, 200 gns.; Sir H. Raeburn, *Portrait of Lord Seaforth*, in dark coat and yellow vest, 29 in. by 24 in., 240 gns.; Sir A. Van Dyck, *Portrait of Catherine, daughter of Lord Hastings, and wife of Philip first Earl of Chesterfield*, in red dress, oval, 29 in. by 24 in., from the Blenheim Palace sale, 1886, 340 gns.; J. Opie, *Portrait of Miss Anne Oakes*, in white satin dress, 29 in. by 24 in., 130 gns.; D. Teniers, *An Alchemist in his Laboratory*, on panel, 19 in. by 24 in., 120 gns.; John Hoppner, *Portrait of the Hon. Mrs. Augustus Phipps*, in golden brown dress softly draped, 29 in. by 24 in., 5,100 gns. Two pictures by T. Gainsborough, exhibited at the Old Masters in 1876 by Mr. W. R. M. Thoyts, and now sold as the joint property of Mrs. Hautenville Cope and Miss Thoyts, were: *A Landscape with Cattle*, 49 in. by 39 in., 4,000 gns.; and *A Pomeranian Dog and Puppy*—this dog was the property of Karl Friedrich Abel, the celebrated 'celloist, and appears in several of Gainsborough's works, whilst the picture used to hang over the mantelpiece in the artist's studio—32 in. by 43 in., 900 gns.; the same property included D. Ryckaert, *Interior of an Alehouse*, with boors playing cards, 30 in. by 39 in., 190 gns. Other properties included two portraits ascribed to Van Dyck, each 74 in. by 46 in., and successively in the collections of the Duc de Osuna and Messrs. Murrietta, *Portrait of Queen Henrietta Maria*, in yellow satin dress, and a *Portrait of a Lady*, in black and silver dress, each sold for 350 gns.; a Gainsborough *Portrait of Mrs. Hill, wife of the Rector of Buxhall*, in blue dress with white fichu and cap, 30 in. by 25 in., 340 gns.

A portion of the sale consisted of twenty-three lots, "the property of a gentleman," which, in fact, were pictures offered, with others, at Christie's on July 3rd, 1908, and understood to be part of the collection of Mr. A. Sanderson. With few exceptions the prices were considerably less than those at which the pictures were bought in two years ago. They included: Sir J. E. Millais, *Cuckoo!* full-length figures of two little girls sitting in a wood in the attitude of listening, 50 in. by 39 in., 1880, 640 gns.; Sir W. Q. Orchardson, *The Queen of Swords*, 18 in. by 31 in., the first sketch for the engraved picture, 1,160 gns.; J. Phillip, *The Gipsy's Toilet*, 31 in. by 40 in., 1861, from the Knowles and Pender collections, 380 gns.; P. de Wint, 42 in. by 64 in., 135 gns.; J. Hoppner, *Portrait of a Lady*, in dark blue dress lined with pink, black hat, 29 in. by 24 in., 160 gns.; Sir T. Lawrence, *Portrait of Catherine first Duchess of Wellington*, in dark dress and cloak, 24 in. by 20 in., 180 gns.; G. Morland, *Farmyard*, with peasants, horses, and pigs, 33 in. by 42 in., 1792, 360 gns.; Sir J. Reynolds, *The Laughing Girl*, 29 in. by 24 in., engraved by W. Bond and by G. S. Shury, 260 gns.; Rembrandt, *Portrait of a Gentleman*, in brown dress and white collar, holding in his right hand a medal, 38 in. by 33 in., described in Smith's *Catalogue*, No. 376, 1,520 gns.; two by Sir A. Van Dyck, *Portrait of Cardinal Domenico Rivarole*, in robes of office, 39 in. by 30 in., 900 gns.; and *Portrait of Dorothy Countess of Northumberland*, in yellow satin dress, 49 in. by 39 in., 150 gns.; and Velazquez, *Portrait of Queen Mariana of Austria*, in dark dress with large white scalloped collar, 28 in. by 21 in., 370 gns.

On Monday, May 9th, the pictures and drawings of the late Mr. Isaac Falcke, the theatrical portraits of Mr. Robert Walters, of Ware Priory, the author of the "Catalogue" of the Garrick Club pictures, and other properties, came up for sale. Mr. Falcke's collection included an extraordinary series of pictures and drawings by Thomas Stothard, and a picture, Jan Gossart, *Ecce Homo*, on panel, 9 in. by 7 in., signed and dated 1527, 100 gns.; whilst the miscellaneous properties included a picture by J. Van Goyen, *Woody River Scene*, with cottages, boats, and figures, on panel, 17 in. by 23 in., signed and dated 1640, 270 gns. On May 12th there were: Cuyp, *Portrait of a Lady*, in black dress with white collar, 34 in. by 29 in., 340 gns.; Romney, *Lady Hamilton as "Nature,"* 29 in. by 24 in., 270 gns.; A. Palamedes, *Party of Cavaliers and Ladies in an Apartment Playing and Singing*, on panel, 20 in. by 30 in., 130 gns.; and Lely, *The Music Lesson*, oval, 35 in. by 40 in., 130 gns.

Modern pictures and water-colour drawings, being a portion of the stock of Messrs. Frost & Reed, of Bristol (sold owing to the retirement of Mr. Reed), and other properties, formed the sale of May 24th. The few important pictures in the first-named property included: B. W. Leader, *Sunset after Rain*, 19 in. by 29 in., 1882, 110 gns.; and E. Blair Leighton, *Lay thy Sweet Hand in Mine, and Trust in Me*, 59 in. by 41 in., 1891, 350 gns.

Messrs. Christie's last picture sale of the month (May 27th) included the collections of the late Mr. Abel Buckley, of Mrs. John Fielden, the remaining works of Sir W. Q. Orchardson, and several other properties. Mr. Buckley's collection of 46 lots produced a total of £8,268 15s., and among the drawings were: R. P. Bonington, *The Sandy Bed of a River*, 5 in. by 9 in., 90 gns.; D. Cox, *Water Tower, Kenilworth*, 30 in. by 29 in., 1850, 265 gns. (from the Quilter sale, 1875, 720 gns.); and P. de Wint, *Tewkesbury*, 23 in. by 34 in., 290 gns. Pictures: T. Faed, *His Only Pair*, 14 in. by 18 in., 1860, 280 gns. (from the David Price sale, 1892, 590 gns.); Sir H. Von Herkomer,

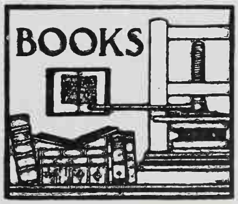
> "Entranced in some diviner mood,
> Of self-oblivious solitude,"

55 in. by 43 in., exhibited at the Royal Academy, 1887, and etched by the painter, 510 gns.; J. Holland, *The Hospital for Mendicants, in the Square of SS. Giovanni e Paolo, Venice*, 24 in. by 35 in., 1861, 200 gns. (from the Wm. Bigg sale, 1868, 110 gns.); J. C. Hook, *The Wily Angler*, 38 in. by 52 in., 1883, 360 gns. (from the collection

of David Price, who purchased it from the artist, and at whose sale in 1892 it realised 1,700 gns.); B. W. Leader, *On the Banks of the Ivy, O.!* 31 in. by 47 in., 1882, 265 gns.; two by J. Linnell, sen., *Rest*, 39 in. by 54 in., 1860, 390 gns.; and *Welsh Dovers crossing a Common*, on panel, 15 in. by 22 in., 1839, 310 gns.; G. Morland, *Credulous Innocence*, 17 in. by 13 in., engraved by J. Young, 290 gns.; W. Müller, *Landscape*, with a church at the edge of a wood, 14 in. by 23 in., 1844, 110 gns.; P. Nasmyth, *View in Surrey*, 23 in. by 33 in., 1829, 1,950 gns. (from the David Price sale, 1892, 2,500 gns.); Erskine Nicol, *The Fly-Maker*, 14 in. by 18 in., 1867, 200 gns.; J. W. North, *Summer Waters*, 51 in. by 73 in., 1893-4, 105 gns.; two by J. Phillip, *La Bomba, or the Wine Drinkers*, 35 in. by 45 in., 1863, 410 gns. (painted for Ralph Brocklebank, at whose sale in 1893 it realised 770 gns.); and *The Spanish Volunteer*, 17 in. by 13 in., 1862, 160 gns. (Price sale, 1892, 730 gns.); Rosa Bonheur, *Collecting Faggots in the Pyrenees*, on panel, 8 in. by 12 in., 1891, 105 gns.; P. J. Clays, *Sailing Vessels on the Meuse, near Dordrecht*, on panel, 31 in. by 51 in., 1870, 385 gns.; J. L. Gérôme, *The Blind Beggar*, on panel, 15 in. by 11 in., 165 gns.; and Baron H. Leys, *Capestro Preaching at Antwerp*, on panel, 40 in. by 69 in., 1858, 220 gns.

Mrs. Fielden's collection included a drawing by D. Cox, *Crossing Lancaster Sands*, 11 in. by 17 in., 265 gns.; and the following pictures: Sir L. Alma-Tadema, *Hide and Seek*, on panel, 13 in. by 8 in., 300 gns.; Vicat Cole, *A Showery Day*, 45 in. by 71 in., 1878, 240 gns.; F. Deffregger, *The Marriage Proposal*, 38 in. by 50 in., 1877, 960 gns.; W. P. Frith, *Claude Duval*, 22 in. by 60 in., exhibited at the Royal Academy, 1860, 620 gns.; J. C. Hook, *Hard Lines*, a view at Hall Sands, a small fishing hamlet near the Start Lighthouse, 29 in. by 40 in., exhibited at the Royal Academy, 1876, 200 gns.; and C. Stanfield, *Outward Bound*, 32 in. by 47 in., 1856, 200 gns. The late Mr. W. Linnell's property included a picture by A. Neuhuys, *Saying Grace*, 20 in. by 26 in., 1875, 540 gns.; and four pictures sold by the executors of the late Mr. T. H. Ismay included: J. C. Hook, *Yo! Heave Ho!* 33 in. by 55 in., exhibited at the Royal Academy, 1885, 205 gns.; Sir T. Lawrence, *Portrait of Antonio Canova*, in scarlet coat, 23 in. by 19 in., engraved by P. A. Rajon, 155 gns. (from the Aspinall sale, 1887, 210 gns.); and Sir J. E. Millais, *The Fringe of the Moor*, 53 in. by 85 in., 1874, 820 gns. Other properties included two drawings: J. M. W. Turner, *Wells Cathedral*, 16 in. by 21 in., 200 gns.; and J. Russell, *Portrait of H. Stokes*, in blue coat with powdered hair, holding a book, 29 in. by 25 in., pastel, 230 gns.; and the following pictures: B. W. Leader, *Llyn Quellyn, North Wales*, 30 in. by 52 in., 1866, 112 gns.; G. Vincent, *The Travelling Tinker*, 40 in. by 50 in., 520 gns.; Peter Graham, *Highland Cattle*, 20 in. by 35 in., 1906, 290 gns.; T. S. Cooper, *A Farm*, with cattle, horses and sheep, 16 in. by 20 in., 1835, 215 gns.; two by Sir H. Raeburn, *Portrait of a Girl*, in white dress with green sash, 28 in. by 24 in., unfinished, 510 gns.; and *Lady Seton*, in white dress, cut low, 30 in. by 25 in., 850 gns.; Sir J. Reynolds, *Portrait of Mrs. Waylen*, in white dress and mauve cloak, 29 in. by 24 in., 250 gns.; T. Gainsborough, *Portrait of Squire Bennett, of Cadbury Court, Somerset*, in brown coat and yellow vest, 29 in. by 23 in., 330 gns.; Sir J. E. Millais, *Dew-drenched Furze*, 67 in. by 47 in., 1890, exhibited at the Old Masters, 1898, 720 gns.; and G. F. Watts, *Hebe*, 23 in. by 18 in., 360 gns. (from the Rickards sale, 1887, 255 gns.).

The most important and indeed the only example of the nine pictures by Sir W. Q. Orchardson to reach three figures was an unfinished one, *The Last Dance*, 37 in. by 51 in., which realised 540 gns. On the same day Messrs. Gillows (Waring & Gillows) sold at the late Sir William Q. Orchardson's residence, 13, Portland Place, a large number of the artist's oil-paintings, original cartoons, and studies, of which the following were the more important in oils: *The Widow*, 41 in. by 30 in., 100 gns.; and *Portrait of Sir Thomas Thornton*, 30 in. by 28 in., 48 gns. The charcoal drawings included two for *Her First Dance*, 30 in. by 28 in., 26 gns.; and another for the same, 50 in. by 36 in., 60 gns.; a sketch for *Napoleon on Board the Bellerophon*, 75 in. by 52 in., 35 gns.; one for *The First Cloud*, 28 in. by 24 in., the figure of the man, an excellent portrait of Tom Graham, the artist and fellow student of Orchardson, 17 gns.; one for *Hard Hit*, 46 in. by 32 in., 56 gns.; one for *The Salon of Madame Recamier*, 87 in. by 58 in., 85 gns.; and one for *The Queen of Swords*, 54 in. by 33 in., 45 gns.



AMONG a large and very important series of autograph letters and historical documents sold at Sotheby's on May 4th was a fine copy of the *Eikon Basilike, the Pourtraicture of His Sacred Majestie in his Solitudes and Sufferings*, reprinted, as it stated, "in R. M.," *i.e.*, "in Regis Memoria," in 1648. This copy belonged to the edition specially printed for gifts to friends of Charles II. during his exile at The Hague, and was bound as usual in black morocco, with crown and monogram and a death's head beneath, in memory of the King's murder. It had also on the reverse of the title the following inscription in the autograph of Charles II.: "A mon Cousin Le Comte de la Gardee, Charles R. a la Haye ce 10me de Mai 1649," this rendering the book exceptionally interesting and possibly unique. The price obtained for this relic was £51, while two excessively rare black letter proclamations, issued under the authority of Cromwell, prohibiting horse-racing in England and Wales, realised £18. State proclamations, whatever their character, are from their nature difficult to acquire, for those which are pasted up are invariably destroyed, while any extra copies there may happen to be are regarded in the light of ephemeral productions, and very apt to suffer accordingly. This has always been the case, and probably is so now, otherwise collections of these announcements would frequently be met with in private hands, and that we know is not the case.

The first sale specially devoted to books held during the month of May took place at Sotheby's on the 5th and 6th, when the library of the late Mr. Montagu Guest and other properties came to the hammer. Some costly works were disposed of on this occasion, though the majority appealed to collectors of moderate means, realising sums which varied from a few shillings to two or three pounds each. Among the more pretentious entries are the following:—Ackermann's *Repository of Arts*, 14 vols., and the New Series, 26 vols., together 40 vols., 8vo, 1809-28, £52 (hf. cf., some plates missing); *The Annals of Sporting and Fancy Gazette*, with the rare No. 78 for June 1st, 1828, together 13 vols., 1822-28, 8vo, £58 (cf., g.e., the backs symbolically tooled); *Les Petits Conteurs et Petits Poëtes du xviiie Siècle*, 24 vols., 1878, 8vo, £16 10s. (hf. mor., uncut, the illustrations in two states); an extra illustrated copy of *Boswell's Life of Johnson* and *Johnsoniana, or Supplement to Boswell*, together 4 vols., 1800-36, 8vo, £15 (cf. ex.); Pyne's *Royal Residences*, 3 vols., 1819, 4to, £17 (hf. mor., uncut); Mudford's *Campaign in the Netherlands*, 1817, 4to, £15 10s. (buckram, uncut, some leaves stained); White's *Natural History of Selborne*, 1789, 4to, £17 5s. (orig. bds., somewhat stained); an extra illustrated copy of Mrs. Bray's *Life of Thomas Stothard*, 1851, folio, £19 10s. (mor. super ex.); Topsell's *Historie of Foure-Footed Beastes*, 1607, folio, £13 10s. (orig. cf., rebacked); and four volumes of *Cruikshank's Fairy Library*, all first editions in the original wrappers, £12 10s. The prices realised for all these books were well up to the average, regard being had to condition and the general circumstances of the case. The smaller-priced volumes show far more scope, and we mention a number of them in order to show how matters stand at present so far as works of the kind are concerned.

Hogarth's Works, from the original plates as restored by Heath, and published in large folio by Baldwin and Cradock, is one of those books which has been declining in value for a long time, and the copy which sold on this occasion only realised £5 (mor., g.e.), notwithstanding the fact that the plates were in the earliest state, many of them being proofs. As usual, the suppressed plates were in the secret pocket under the back cover. It is quite usual to see ordinary copies of this work go for about £3, although the published price in 1821 was £30. Owen Jones's *The Alhambra*, 2 vols., 1842-5, folio, sold for £7 5s. (hf. mor., g.e.); Stodart's *Scottish Arms*, on large paper, 1881, for £4 5s. (hf. mor., g.e.); seventeen of *Walter Crane's Toy Books*, in their wrappers, for £3 18s.; a fine clean copy of Thackeray's *Rebecca and Rowena*, with Doyle's plates coloured, £2 4s. (orig. bds.); Mayhew's *Paved with Gold*, in the original 13 parts as issued in 1857-8, £2 4s. (wrappers); Henry Mayhew's *Adventures of Mr. and Mrs. Sandboys*, in the original 8 parts, 1851, £2 14s. (wrappers); Thackeray's *The Rose and the Ring*, 1855, 8vo, £4 (orig. bds., the plates are never found coloured); Leigh Hunt's *Jar of Honey from Mount Hybla*, 1848, 8vo, 20s. (orig. fancy bds.); Brough's *Life of Sir John Falstaff*, in the original 10 parts, 1857-8, 8vo, £6 (wrappers, one stained); Alken's *Illustrations to Popular Songs*, 43 coloured plates, 1825, oblong folio, £4 2s. 6d. (hf. bd., spotted in parts); the first edition of Whitman's *Print Collector's Handbook*, 1901, £1 18s. (orig. cl.); and quite a large number of works on Pottery and Porcelain, all or nearly all in their original covers as issued. These comprised, *inter alia*, Chaffers's *Marks and Monograms*, 1870, 11s.; 1906, 26s.; the same author's *Keramic Gallery*, 1907, 21s.; Crisp's *Armorial China*, 1907, £1 15s.; Jewitt's *Ceramic Art of Great Britain*, 2 vols., 1878, £1 5s.; Litchfield's *Pottery and Porcelain*, 1900, 9s.; Jacquemart's *History of the Ceramic Art*, 1877, £1 6s.; Meteyard's *Life of Wedgwood*, 2 vols., 1865, 18s.; Solon's *Old English Porcelain*, 1903, £2 2s.; Rhead's *Staffordshire Pots and Potters*, 1906, 21s.; and a number of others of less account sold for the most part in "parcels."

On May 5th and following day Messrs. Puttick & Simpson sold a miscellaneous assortment of books, catalogued in 617 lots, the total sum realised being £898. The chief feature here consisted of a number of sporting novels and books of a racy character, almost all in their original covers, and these realised very good prices. Taking them in the order in which we find them, the first to attract attention is Thornton's *Don Juan*, also *His Life in London*, containing 31 coloured etchings, 2 vols., 1821-2, 8vo, £10 5s. (hf. cf.). Apperley's *Life of a Sportsman*, 1842, 8vo, in the original *blue* cloth (this showing the earliest and best issue), realised £32, a high, but not a record price; Surtees's *Analysis of the Hunting Field*, with the coloured title and six coloured plates by Alken, 1846, 8vo, £9 (orig. cl.); *Mr. Sponge's Sporting Tour*, 1853, £5 15s. (orig. cl.); *Handley Cross, or Mr. Jorrocks's Hunt*, 1854, 8vo, £10 2s. 6d. (orig. cl., title slightly cut); *Ask Mamma*, 1858, 8vo, £4 12s. 6d. (orig. cl.); *Plain or Ringlets*, 1860, 8vo, £5 10s. (orig. cl.); *Mr. Facey Romford's Hounds*, 1865, 8vo, £4 12s. 6d. (orig. cl.); and *Hillingdon Hall, or the Cockney Squire*, 1888, 8vo, £3 15s. (orig. cl.). All these novels are by Surtees, and each one belonged to the original edition. The prices realised were about right, having regard to the circumstances. The books of a somewhat more virile character comprised Pierce Egan's *Life in London*, 1821, 8vo, £4 (mor. ex., half-title missing); *Real Life in London*, 2 vols., 1821-2, 8vo, £6 (mor. ex.); Pierce Egan's *Finish to Life in London*, 1830, 8vo, £12 (mor. ex.); and Carey's *Life in Paris*, on large paper, 1822, 8vo, £13 (mor. ex., no half-title or "Directions to Binder").

The remarks made with respect to *Hogarth's Works* in a preceding paragraph apply with equal force to the *Works of Gillray*. Both are out of fashion, and both invariably realise prices which will not compare with those obtained for them, as a matter of course, some fifty years ago—a long time certainly, though but a day's interlude in the life of a book. Thus, at this same sale, *Gillray's Works*, from the original plates, including the volume of suppressed caricatures, together 2 vols., atlas folio, with the "Descriptive Account" in 8vo, together 3 vols., 1851, sold for no more than £3 3s. (hf. mor.)—a dreadful falling away from the published price, and even less than was obtained for *Hogarth's Works*, as re-engraved in full size by Cook, 1812, atlas folio, £3 12s. 6d. (hf. mor.). A collection of folio tracts, pamphlets, and broadsides of the seventeenth and eighteenth centuries, among them a list of the names of the Rebels condemned and executed for assisting in Monmouth's rebellion, realised £22 (in a portfolio); Walker's *Costume of Yorkshire*, containing 40 coloured plates, £6 7s. 6d. (orig. hf. mor.); Lory's *Voyage Pittoresque de l'Oberland Bernois*, 1822, folio, £4 5s.; Clarke's *Field Sports of the Native Inhabitants of New South Wales*, 1813, 4to, £4 10s. (orig. wrappers); *Carlyle's Works*, the "Library Edition" with index, 34 vols., 8vo, 1870, etc., £16 (orig. cl.); Geneste's *Some Account of the English Stage*, 10 vols., 8vo, 1832, £7 15s. (orig. cl.); and sixteen volumes of the works of S. R. Gardiner, including the very scarce *History of England*, 2 vols., 1863, £26 (orig. cl.). These last are not, of course, "collector's books" in any sense of the term. They comprise what John Hill Burton would have called "solid octavos," and are historical works of the highest authority.

The library of Mr. Marion Crawford, the celebrated novelist, who died at Sorrento—the ancient Sorrentum of the Romans—in April last year was of a good and useful character, and was catalogued by Sotheby in exactly 400 lots, comprising some thousands of volumes, but the total sum realised only amounted to £602. On looking over the catalogue, we find that there is really very little to chronicle, the highest recorded price being £23 10s. for Pompeo Litta's *Famiglie Celebri Italiane*, complete from the commencement to "Dispensa," 10 vols., and the second series Nos. 1 to 39 in their original wrappers, 1819-1908, folio (the bound vols., hf. mor., t.e.g.). The original Aldine edition of *Pickering's British Poets*, 52 vols., 1835, etc., 8vo, realised £13 10s. (cf. gt., with all faults); Brunet's *Manuel du Libraire*, with the supplement, together 7 vols., 1860-80, 8vo, £10 12s. 6d. (ht. mor.); Dodsley's *Old English Plays*, 15 vols., 1874-6, 8vo, £7 5s. (uncut); Victor Hugo's *Œuvres Complètes*, the "édition definitive d'après les Manuscrits Originaux," 48 vols., n.d., 8vo, £16 (hf. mor.); and *The Charter granted to the Governor and Company of Rhode-Island*, printed at Newport, Rhode-Island, by the widow Franklin in 1744, folio, £10 5s. (vell. stained). Nearly all the remaining books realised small amounts. The sale occupied the whole of May 9th, and part of the following day, and then came the library of the late Mr. Joseph Thompson, of Wilmslow, Cheshire, which was included in the same catalogue, and occupied the attention of the auctioneers till May 12th, the entire sale thus lasting four days.

Mr. Thompson's library was very similar in its character to that of Mr. Crawford, but it contained a few expensive works which swelled the total to £2,004 for some 740 lots. Among the more noticeable books were about twenty relating to the Brownists, those energetic sectarians who followed Robert Browne, the schoolmaster of London and Stamford, and for these very good prices were realised, *e.gr.* White's *A Discoverie of Brownisme*, 1604, 4to, £10 (mor.); Robinson's *Apologie or Defence*, 1604, 4to, £8 8s. (unbd.); Johnson's *Answer to Maister H. Jacob: his defence of the Churches*, 1600, 4to, £7 12s. 6d. (old mor.); Giffard's *Short Treatise against the Donatists of England*, 1590, 4to, £6 5s. (hf. roan, title defective); and the same author's *A Plaine Declaration that our Brownists be full Donatists*, 1590, 4to, £6 5s. (unbd.). Leaving these books with the remark that it is very seldom indeed that collections of works relating to the Brownists are seen in the auction rooms, we come to those expensive works to which reference has been made. Elliot's *Monograph of the Phasianidæ*, 2 vols. in 6 parts, 1870-2, folio, realised £47 (as issued); and ten of the beautiful ornithological works by Gould, mostly in parts, as issued, including *The Birds of Europe*, *The Birds of Australasia*, *The Birds of Great Britain*, *The Birds of New Guinea*, and *A Monograph of the Trochilidæ*, were sold in one lot, and realised £370. Gray's *Genera of Birds*, 3 vols., 1849, folio, brought £13 15s. (hf. mor.); Lord Lilford's *Birds of the British Islands*, 7 vols., 1885-97, 8vo, £47 (hf. mor.); and Dresser's *Birds of Europe*, 8 vols., 1871-81, 4to, £36 (as issued). The following were more of a literary character:—*Robert Browning's Poetical Works*, 17 vols. on hand-made paper, 1888-94, £17 5s.; *Mrs. Browning's Poetical Works*, also on hand-made paper, 6 vols., 1889-90, £6; *Dickens's Works*, the Edition de Luxe, 30 vols., 1880-2, impl. 8vo, £14 10s.; the first edition of Hamerton's *Etching and Etchers*, 1868, roy. 8vo, £5 (orig. hf. binding); *Milton's Works*, as published by Pickering, 8 vols., 1851, 8vo, £8 (cl.); Masson's *Life of Milton*, 6 vols., 1859-80, 8vo, £7 5s. (cl.); Penri's *Th' Appelation of John Penri*, 1589, 8vo, and *A Defence*, in one volume, £16 (mor., imperfect); and the same author's *A viewe of some part of such publicke wants and disorders as are in the Service of God*, n.d. (1588), 8vo, £15 15s. (mor. ex.); Crealock's *Deer Stalking in the Highlands*, 1892, 4to, sold for £14 15s. (cl.); Grosart's *Fuller Worthies Library*, on large paper, 39 vols., 1868-72, £15 5s. (cl. and rox.); Nash's *Mansions of England*, the four series, 1839-49, folio, £30 (plates coloured and mounted like drawings); the *Kelmscott Chaucer*, 1896, folio, £45 (as issued); and Milton's *Areopagitica*, 1644, 4to, with other tracts all more or less imperfect, £24 (hf. mor.). Most of the books in Mr. Thompson's library sold for small sums, though, as a whole, it was of very considerable importance, and of great practical utility.

Owing to the deeply regretted death of King Edward, all sales were suspended from this point to the end of the month, when Messrs. Hodgson disposed of a collection of Topographical Works and a portion of the library of the late Mr. A. J. Butler, of Weybridge, and Messrs. Sotheby of a further instalment of the very extensive collection of Mr. J. W. Ford, of Enfield Old Park. Sales of portions of Mr. Ford's library had already taken place during three days of May, 1902, and three days of May, 1904, the total amount realised on those occasions being £6,863, and as this third instalment was fully equal in general importance, and of unusual interest, it demands more space than can at the moment be devoted to it. At this stage it may just be mentioned that a large paper copy (only 50 copies printed) of Adams's *An old English Potter*, published by Messrs. Chapman & Hall, in 1894, realised 23s. (orig. cf.); Charlotte Brontë's *Jane Eyre*, 1st ed., 3 vols., 1847, with the original preface and dedication to Thackeray £28 (cl. as issued); Anne and Emily Brontë's *Wuthering Heights and Agnes Grey*, 1st ed., 3 vols., 1847, £48 (orig. bds.); a large and thick paper copy of Gay's *Trivia*, the first edition as published by Lintott without date, £5 5s. (orig. cf.); Gough's *Sepulchral Monuments*, 3 vols. in 5, 1786-96, £11 10s. (hf. russ.); and Gotch's *Architecture of the Renaissance in England*, 2 vols., folio, 1894, £6 5s. (hf. mor.); Gay's *Trivia*, above-named, has for a second title *The Art of Walking the Streets of London*, and was written in collaboration with Swift. The poem contains a mass of information relative to the manners of the London streets during the reign of Queen Anne, which is to be found nowhere else.

Miscellaneous

BUT for the sale of the collection of the late Mr. Octavius E. Coope early in the month, the sales of art objects, excluding pictures, held at Messrs. Christie's rooms during May, were not of special note. The Coope sale, however, was of the first importance, the 300 lots producing just short of £54,000. The late Mr. Coope was a collector for a very long period, and was a regular frequenter of Christie's rooms, securing many of his finest treasures at such dispersals as those of the Bernal, Fountaine, and Angerstein collections. In almost every case, too, the price obtained for each lot was far in excess of that paid by the late collector, who with admirable foresight had acquired choice pieces of majolica, Limoges enamel, and other objects long before it had become the fashion to collect them. On the opening day the chief lot was a superb Siena dish, 10¾ in. diam., from the Rattier collection, which after some keen bidding was sold for £3,700. A small Gubbio dish, by Maestro Georgio, signed and dated 1527, went for £1,200; £1,300 secured a Limoges enamel circular salt-cellar, by Jean Limousin: and a pair of upright Limoges panels painted in the style of Penicaud II. made £1,900. Mention, too, must be made of a Limoges tazza, by Susanne Court, which realised £2,050, and an oblong chasse, in the style of Couly J. Noylier, sold for £1,050.

On the second day some magnificent Oriental and other porcelain was sold, a Chinese celadon vase, which in the Bernal sale in 1855 realised no more than 60 gns., realising the remarkable sum of £4,700. A pair of Kang-he vases, with ormolu mounts, made 1,850 gns.; a pair of Chelsea vases, with pink ground, went for 1,200 gns., and a bronze bust of Moliere, which was only honoured with a six-word description in the catalogue, was bid up to 2,700 gns.

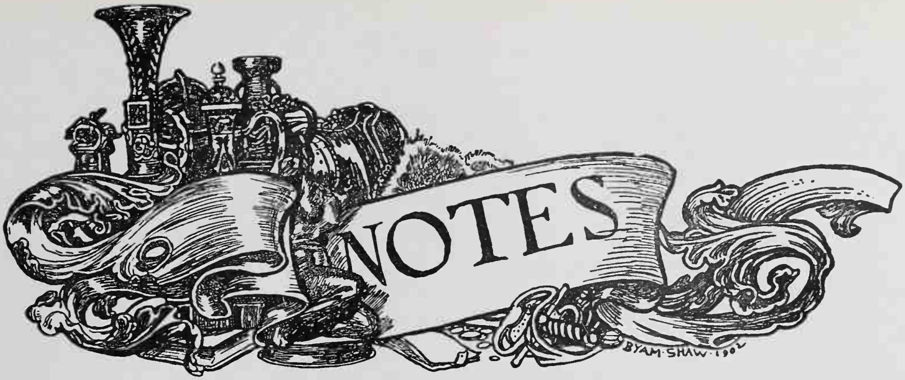
Finally, mention must be made of some choice pieces of Sèvres porcelain, all of which sold for excellent prices. A pair of seaux, similar to the service in Windsor Castle, by Dodin, with gilding by Le Guay, made 3,200 gns.; 1,000 gns. was given for a biscuit bust of Madame Dubarry; and a pair of ice-pails, by Boulanger and Le Guay, part of the service made in 1778 for the Empress Catherine of Russia, reached £2,700. On the concluding day the chief item was a Louis XV. gold snuff-box with six panels, signed Schindler, which realised £1,700.

Some fine Worcester and Chelsea porcelain was sold at Christie's on the 10th, a dessert service from the first-named factory making £399, and a tea service from the last-named making £577 10s.

The sale of the Joule collection of engravings on the 25th was productive of many high prices, though it was far surpassed by the smaller but more valuable Buckley collection sold on the 30th. At the former sale there was an extensive series of prints after works by Romney, many of which sold well, the chief being *Mrs. Stables and Children* and the *Gower Family*, both by J. R. Smith, which made £378 and £210 respectively. Of the Reynolds prints, the most important was a first state of Valentine Green's well-known mezzotint of the *Ladies Waldegrave*, which made £252, while mention, too, must be made of a pair of colour-prints by J. R. Smith after Morland—*Rural Amusement* and *Rustic Employment*—which sold for £173 5s. The Buckley collection, which comprised only eighty-nine lots, was almost entirely confined to prints after the work of Landseer, Turner, Constable, and Reynolds, the prints after the latter artist proving to be the feature of the sale. Two first published states of *Lady Bampfylde*, by T. Watson, made £420 and £777 respectively; *Mrs. Carnac*, by J. R. Smith, reached £987, which, however, is not a record; and a first state of *Isabella Duchess of Rutland*, by Valentine Green, attained the record price of £1,155. Other lots were: *The Hon. Mrs. Beresford*, by T. Watson, first state, £273; *Jane Countess of Harrington*, by V. Green, first state, £199 10s.; *Lady Harriet Herbert*, by V. Green, second state, £162 15s.; *Mrs. Mathew*, by W. Dickinson, first published state, £682; *Mrs. Musters*, by J. R. Smith, first state, £336; *Mrs. Pelham feeding Chickens*, by W. Dickinson, only state, £472 10s.; *Lady Charles Spencer*, by W. Dickinson, first state, £483; *Viscountess Townshend*, by V. Green, first state, £367 10s.; *The Ladies Waldegrave*, by V. Green, first state, £777.

Of the other prints, mention must be made of a set of Turner's *Liber Studiorum*, which sold for £388 10s.; and a pair of first published states of Constable's *Lock and Cornfield*, for which £220 10s. was given.

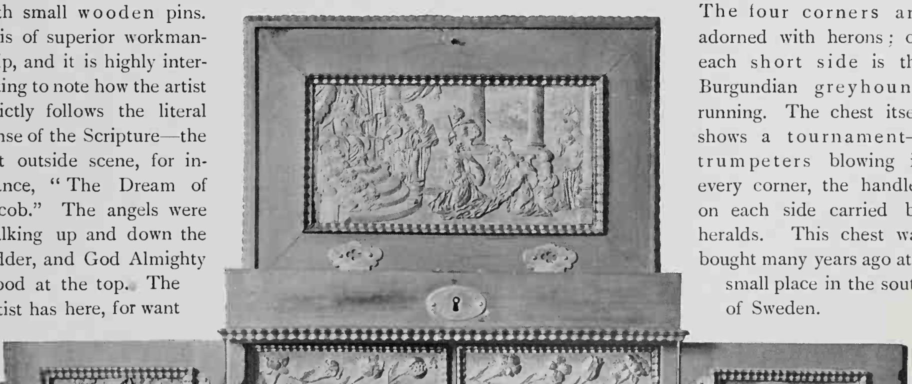
At Messrs. Glendining's rooms a Victoria Cross, together with the Indian Mutiny medal, sold for the high figure of £87.



Antique Chests

The chest of the Masters of Eger is an interesting piece of workmanship, 13 in. high, 14 in. long, and 8½ in. deep, with two folding doors, a lid on the top, and seven drawers. The framework is of blackened pear-wood, with gilt mountings. Each door has two reliefs, one outside, another inside, showing scenes from the history of Jacob. One larger, covering the inside of the lid, depicts the Queen of Sheba visiting King Solomon. The upperside of the cover, the back, and the sides of the chest are adorned with flowers in high carved work, the same as on the drawer fronts. The relief work is partly carved, and partly inlaid with different tiny pieces of coloured wood fastened to the framing with small wooden pins. It is of superior workmanship, and it is highly interesting to note how the artist strictly follows the literal sense of the Scripture—the left outside scene, for instance, "The Dream of Jacob." The angels were walking up and down the ladder, and God Almighty stood at the top. The artist has here, for want of space, or in fault of finding an appropriate way to show God personally, only written Jehovah in Hebrew letters. There are many details on this small piece of sixteenth-century art worth studying. The renowned cabinet at Upsala, a present of the city of Nuremberg to Gustavus Adolphus, is of the same workmanship.

The other chest (late fifteenth-century work) is of quite different stamp, measuring 16½ in. by 11½ in. to 7½ in. It stands on a high foot, probably of later origin. The woodwork is of no importance whatever, the interest being concentrated on the mountings and handles hammered and chased out of polished iron. The centre part of the lid is covered with a large heraldic ornament—two hawks carrying the helmet. The four corners are adorned with herons; on each short side is the Burgundian greyhound running. The chest itself shows a tournament—trumpeters blowing in every corner, the handles on each side carried by heralds. This chest was bought many years ago at a small place in the south of Sweden.

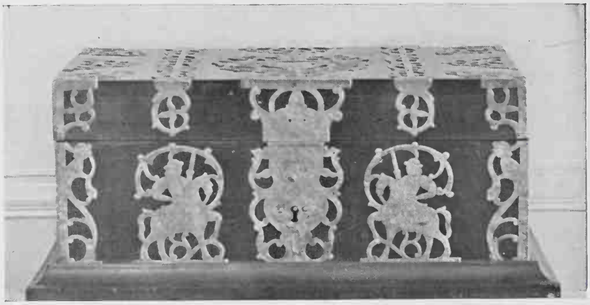


THE CHEST OF THE MASTERS OF EGER (OPEN)

The National Gallery British Catalogue

THE CHEST OF THE MASTERS OF EGER (CLOSED)

The Seventy-seventh Edition of the Official Catalogue of the British Pictures and other Works of Art in the National Gallery has recently been issued, and the Director is to be congratulated on having discarded, at the earliest opportunity, the hopelessly unsatisfactory edition published in 1906. When Sir Charles Holroyd was appointed to the Directorship of the Gallery two years ago, the catalogues teemed with hopeless inaccuracies which had for many years passed undetected, or at least unexposed. Sir Charles has been well advised in reconstructing and entirely re-writing the previous edition of the British Catalogue, the consequence being that for the first time in the history of the Gallery an adequate, accurate, and instructive edition is on sale at Trafalgar Square. Errors contained in the 1906 edition have been deleted by the hundred, and thousands of new facts have been inserted. The Plan of the Gallery now includes, as it should long ago have done, the two small Octagon Rooms. The Introduction has been recast, and the history of the formation of the collection is outlined; the details of the various Donations and Bequests are given at some length and in chronological order, while attention is also drawn to the most important purchases.

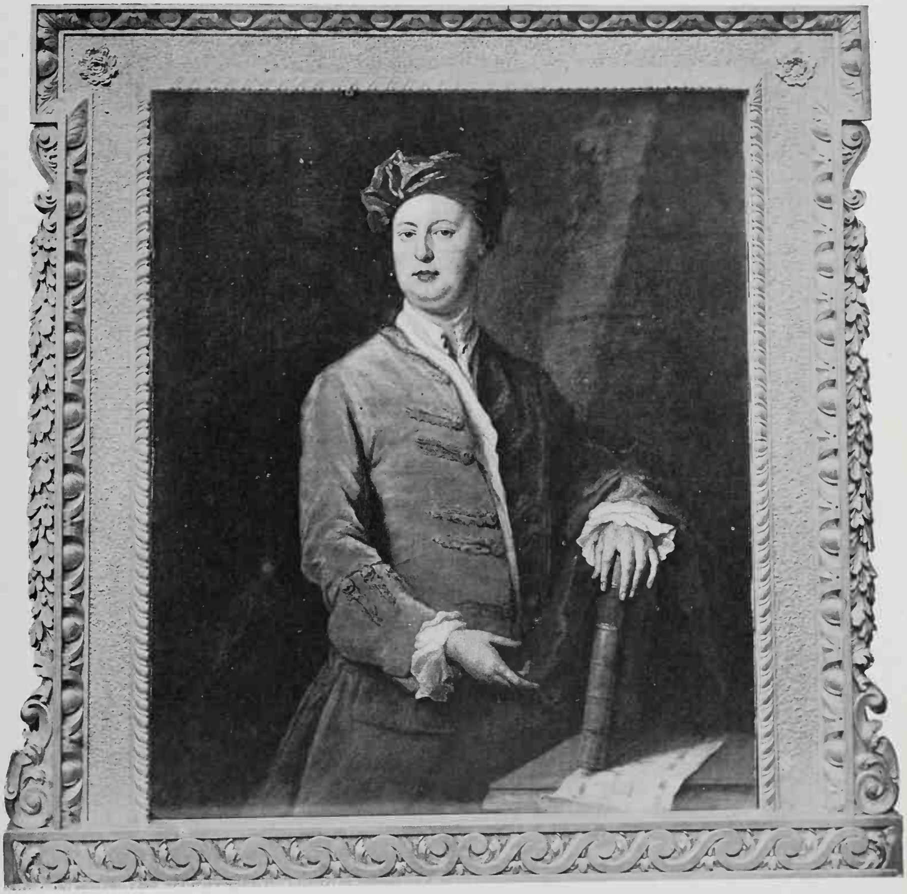


CHEST WITH IRON MOUNTS, LATE FIFTEENTH CENTURY

The Explanatory Remarks are a new feature, and it is explained that the measurements of each picture are given both in feet and inches and in metres. The Roman numeral of the room in which each painting is exhibited is placed in the margin of the descriptive notes, thus enabling the visitor to find without delay any picture he requires. What a vast improvement has been effected by the recent rehanging, and the systematic grouping of Reynolds's pictures in Room XVIII., Hogarth's in Room XIX., and Gainsborough's and Constable's in Room XX., is clearly reflected in the new catalogue.

It is satisfactory to find that the egregious error of *Thomas* M. W. Turner in the List of Names of Artists, which has disfigured every edition since 1900, has been corrected. Reynolds's *Countess of Albemarle* is no longer No. 1925 in the body of the catalogue, and No. 1259—the correct number—in the numerical list. Incredible as it may seem, the dates of Patrick Nasmyth, Richard Wilson, and Shee are for the first time given correctly, and Sir Edwin Henry Landseer is at last stated to have had a second Christian name. Stubbs, from now onwards, will be unable to masquerade, as in the past, as a Royal Academician, his refusing or neglecting to deposit a diploma work in 1781 having caused his election to be annulled. From 1886 until now Zoffany's birthplace has been incorrectly given as Frankfort-on-Maine, instead of Regensburg or Ratisbon. The inscriptions on many of the canvases are noted in the catalogue for the first time, instances of this being G. Morland's *Door of a Village Inn* and *Rabbiting*. Wilkie's *Blind Fiddler* is shown to be signed and dated 1806, whereas for the last twenty-three years the catalogues have assured us that it was "painted in 1807."

We are no longer asked to believe that John Bettes (1530?-1573?), the earliest English painter represented at Trafalgar Square, was a pupil of Nicholas Hilliard (1547-1619), nor that Gainsborough "is said never to have put his name to any picture," as Edwards, in his *Anecdotes of Painters*, declared in 1808. The pedigrees of pictures have evidently been carefully examined, and it is proved that Crome's *Windmill on Mousehold Heath* was never in the Watts-Russell Collection, as has been stated in every edition of the catalogue published since the picture was purchased in 1879! Again, Reynolds's *Captain Orme* is now seen to have been purchased from Lord Orkney, and not "at the sale of Mr. R. Williams' pictures in 1862," as has hitherto been maintained. Nor was Gainsborough's *Market Cart* sold out of "Lord Gwydyr's sale in 1828," but on May 9th, 1829 (Lot 87). A most unfortunate error, which had defaced every edition since the late Sir C. Tennant presented Millais's *Portrait of Gladstone*, made it appear that Millais, "in 1853, married the daughter of Mr. G. Gray," whereas the divorce had not then taken place, and Millais did not marry the lady until July 3rd, 1855. For the first time in any book to which the public has access, a detailed list is given of the seven gentlemen who, in the past, owned Reynolds's *Mrs. Hartley and Child.* Here, as in the case of every other picture contained in the new catalogue, a list of the various exhibitions at which the picture has been shown is set forth in strict chronological order. In certain instances the private ledgers of Messrs. Christie are said to have been examined, and it is apparent that inquiries have been addressed to the collectors and dealers who have, in the past, owned some of the three hundred and twenty-five pictures by British artists which are now exhibited at Trafalgar Square.



PORTRAIT OF WILLIAM KENT BY BARTHOLOMEW DANDRIDGE

The life of every artist seems to have been entirely recast, and sound judgment is seen in the selection of the works cited in the biographical notices. The length of each biography is at last proportionate to the importance of the painter. Thus the remarks on Constable, Gainsborough, Reynolds, and Turner have been considerably amplified, while the biographical notices of Daniell, Stothard and other lesser lights have been much cut down. Other striking features are the carefully compiled bibliographies, and the attempt to arrange the pictures by each artist in the order in which they were executed. The misleading and antiquated footnote to the life of Turner, to the effect that in 1863 examples of his art "seem to realize constantly increasing prices" has wisely been deleted. Such a footnote may have been illuminating in the late sixties, when an oil painting by Turner had not yet fetched 12,600 guineas, as the *Mortlake Terrace* did last year. Nevertheless, the "record" for a painting by Turner, of which the compiler of the 1906 catalogue had official cognizance, would appear to have been the beggarly £2,635 of 1863!

It is a new departure to include any reference in the official catalogues to such pictures as are on loan to the Gallery. Thus, astonishing as it may seem, during the twenty-nine years that Holbein's *Duchess of Milan* was lent by the Duke of Norfolk, it was never once included in any Official Catalogue!

A slip inserted in the copy sent out for review states that "Sir Charles Holroyd desires to acknowledge the great assistance he has received from Mr. Maurice W. Brockwell," who "has, by his accurate and industrious revision of the text, by verifying all the references, and by embodying in the Catalogue the latest researches of the authorities, added very greatly to the completeness of the work."

Portrait of William Kent By Bartholomew Dandridge

THE portrait on page 211 to some extent resembles the one recently acquired for the National Portrait Gallery, which is by the same artist. It is, however, larger, and the fact that William Kent is here shown holding a copy of the works of his beloved Palladio gives it additional interest.

There is also in the National Gallery another picture, entitled *A Club of Artists*, in which a portrait of William Kent is included with those of George Vertu, Michael Dahl, John Wootton, Michael Rysbach, as well as several other celebrities who worked during the reign of George II.

These three are the only known portraits of the man whose influence on architecture and decorative art in this country was so great, whose personality was so interesting, and whose career so remarkable, that he must be ranked as one of the foremost men of his time.

The picture in question, which is now at *31, Old Burlington Street*, is believed to have been originally painted for the great house at Wanstead, pulled down in 1822. Mrs. Lyppe Powis, writing in her diary in 1771, refers to having seen the portrait of William Kent over the chimney-piece in the great hall of that mansion, which she says was "reckoned the finest house in the kingdom."

The original carved frame is also of interest; it is evidently designed by William Kent himself, and intended for the upper part of a chimney-piece.

Our Plates

THE always charming art of Jean Marc Nattier is seen at its best in the series of portraits of royal personages at Versailles. These works owe their origin to the patronage of the artist by Louis XV. It was at the court of this easy-going monarch that Nattier found a refuge after his return from Russia, where the beauty of his pictures had failed to atone for his dilatory compliance with the autocratic commands of the Imperial circle. For Louis he painted a portrait of his Queen—the dignified and melancholy Marie Leczinska—and their daughters, sometimes depicting the princesses as Goddesses and Graces, but more often representing them in ordinary guise. The portrait of *Louis of France* is one of the most beautiful of the works at Versailles, for in it Nattier has succeeded in revealing the artlessness and unconsciousness of childhood, despite the royal trappings in which the child is decked.

Among French eighteenth-century colour-prints few are more attractive than *La Noce de Village*, engraved by Charles Melchior Descourtis, from the painting by Nicholas Antoine Taunay. The subject, unlike some of those of the other fine French engravings of the period, is one to which no objection can be taken. The work forms one of a series of four plates by the same engraver, and after the same artist; impressions of these, when in good condition, whether in colour or black and white, always attain high prices in the auction-room.

Though the picture of the *Marquis of Halifax*, in the collection of the Marquis of Northampton, closely approximates to the style and treatment of Van Dyck, the logic of dates effectually prevents it from being attributed to the great portrait painter himself. George Saville, the future Viscount, Earl, and Marquis of Halifax, was but an infant when Van Dyck died, so that the work obviously must have been painted many years later. It gives a pleasing and dignified presentment of the statesman, whose courtly suavity almost charmed Charles II. to see the error of his ways, and who was described by Dryden as "of piercing wit and pregnant thought."

Another portrait by an unknown artist is that of *Elizabeth of France, Queen of Spain*, on the cover, which is a characteristic example of that earlier period in art when painters delighted more in expressing with minute realism the rich attire of their sitters than in revealing their characters.

THE CONNOISSEUR PHOTOGRAPHIC COMPETITION

Names and Addresses of Prize Winners

Class A.—Furniture.

1st—"Cockney," Albert Edward Nelson, 31, Howley Place, Paddington, W.

2nd—"Amass," Percival Davis Griffiths, Sandridgebury, St. Albans, Herts.

3rd—"Hoffnung," Herbert Cescinsky, 31, Bartholomew Road, Kentish Town, N.W.

SECOND PRIZE (CLASS C.) "CHERRY ORCHARD"

Class B.—China.

1st—"Cherry Orchard," Frank H. Welshman, 20, Holyhead Road, Handsworth, Birmingham.

2nd—"Nemo," L. C. Keighly-Peach, Mickleton, Chipping Campden, Gloucestershire.

3rd—"Smoke," Wm. J. B. Blake, 187, Meir Road, Longton, [Staffs.

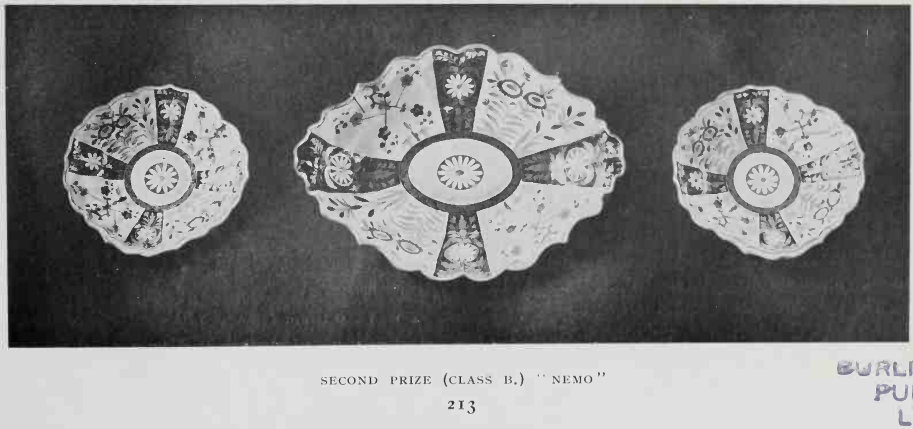
SECOND PRIZE (CLASS A.) "AMASS"

Class C.—Silver.

1st—"Irishman," Arthur Hunter, 2, Carlton Vale, Maida Vale, N.W.

2nd—"Cherry Orchard." See Class B.

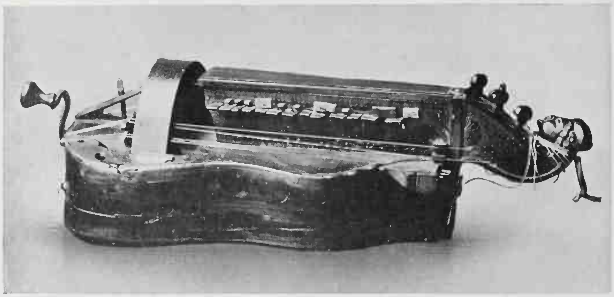
3rd—"Festoon," C. D. Ruding Bryan, "Lyddington," Worrall Road, Clifton, Bristol.



SECOND PRIZE (CLASS B.) "NEMO"

BURLINGAME PUBLIC LIB.

The Hurdy-Gurdy: the Ancestor of the Pianoforte



OLD HURDY-GURDY

The instrument here illustrated bears the maker's name and address, "Saunter, Paris." He is noted as a well-known manufacturer of these instruments about 1750. Rather more than half a century ago I well remember frequently seeing in the London streets Italian boys carrying the hurdy-gurdy, the owner generally having a guinea-pig in his breast pocket or white mice running up his arm. The hurdy-gurdy had great advantages as a street instrument: it was light, and by turning a handle anyone could get a drone sound from it sufficiently objectionable to induce the listener to give the player a halfpenny to move on to the next street. The instrument really is fitted with keys, and in the hands of a skilful player can be made to produce a simple tune. These instruments have now become very rare, and by the general public are often confused with the early barrel-organ. It has six gut strings, all of which pass over the drone-wheel and so produce a sound resembling the drone of the bagpipes. Each string is fitted to a screw, and can be attuned, as in the violin. The two centre strings pass up a box. Protruding through the side of this is a row of stoppers, which can be pressed by the player against the strings, and thus give the various notes of the octave. Just below the box are six fine wires, with which the player could produce a twang. Some of the cases are finished most ornately, being beautifully inlaid with mother-o'-pearl and fancy woods. Several examples may be seen in the South Kensington Museum. They are marked as having cost from £6 to £120. On a recent visit the curator most courteously allowed me a close inspection.

One great interest attached to the hurdy-gurdy is that to it we owe the pianoforte of modern days.

The *Encyclopædia Britannica*, under the head of "Pianoforte," says: "About this time (tenth century) arose a large instrument, the organistrum, the parent of the now vulgar hurdy-gurdy. As the organ needed a blower as well as an organist, so the player of the organistrum required a handle turned, by whose aid the three strings of the instrument were made to sound simultaneously upon a wheel. . . . One string was manipulated by means of a row of stoppers or tangents pressed inwards to produce the notes. The other strings were drones analogous to the drones of the bagpipes."

Another writer, under "Evolution of the Pianoforte," says, "Vielle, or hurdy-gurdy," and gives an illustration taken from an old manuscript of two monks playing a duet. Sometimes one person held the instrument and turned the wheel while another played.—Maberly Phillips, F.S.A.

Books Received

Constantin Guys, by Georges Grappe, 5s. net; *Dante Gabriel Rossetti*, by Arthur Symons, 5s. net; *Japanese Art*, by Laurence Binyon, 5s. net; *The Story of Dutch Painting*, by Chas. H. Cafferi, 4s. 6d. net. (T. Fisher Unwin.)

English Pottery and Porcelain, by Rev. E. A. Downman and Aubrey D. Gunn, 6s. 6d. net; *English Church Brasses*, by Ernest R. Suffling, 10s. 6d. net. (L. Upcott Gill.)

Dürer, by Herbert E. A. Furst, 1s. 6d. net; *Lawrence*, by S. L. Bensusan, 1s. 6d. net; *The Book of Decorative Furniture*, Part I., by Edward Foley, 2s. 6d. net. (T. C. & E. C. Jack.)

The Wye, by Sutton Palmer and A. G. Bradley, 7s. 6d. net. (A. & C. Black.)

Titian, by Chas. Ricketts, 15s. net; *The Parish Registers of England*, by J. Charles Cox, LL.D., F.S.A., 7s. 6d. net. (Methuen & Co.)

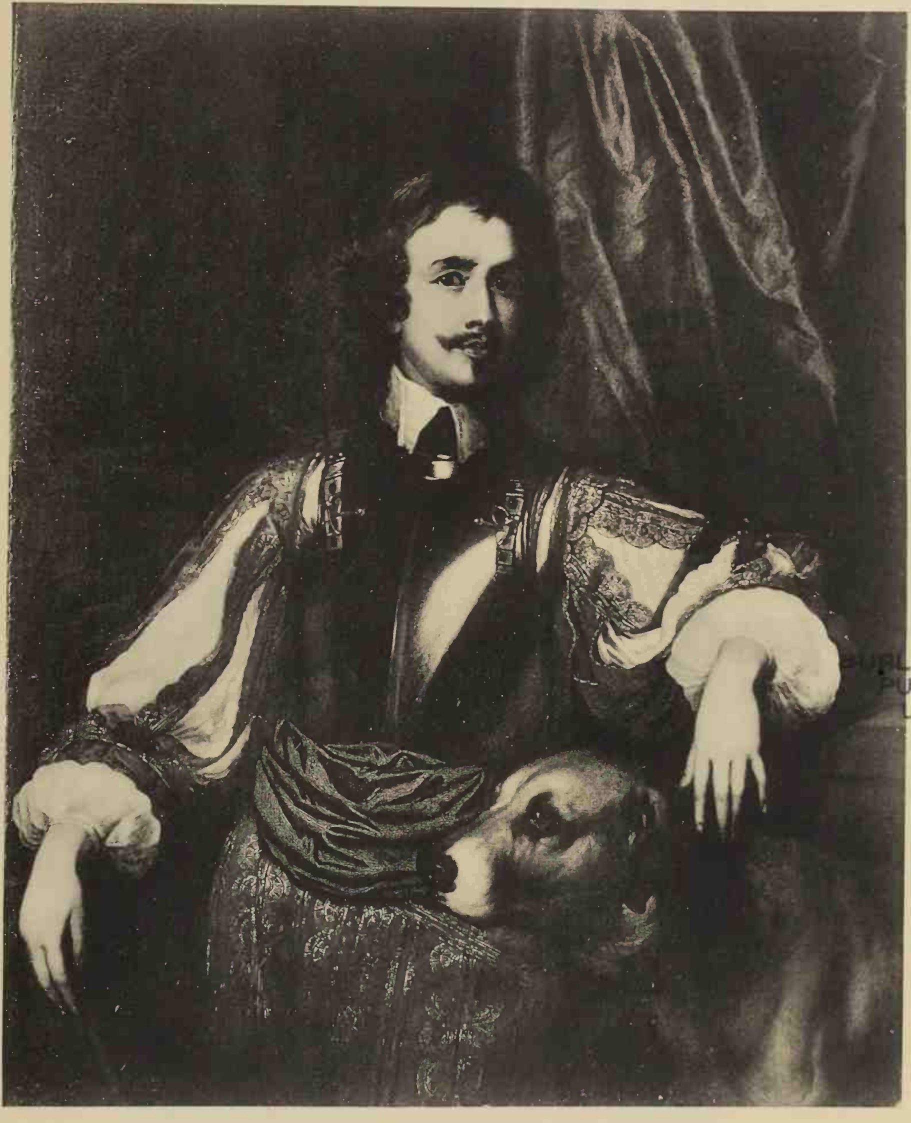
Nineteenth Century Artists: English and French, by Wm. Knight; *Writings by and about James Abbott McNeil Whistler*, a bibliography, by Don. C. Seitz, 10s. 6d. net. (Otto Schulze & Co.)

Histoire de L'Imagerie Populaire Flamande, by Emile Van Heurch, et G. J. Boekenoogen. (G. Van Oest & Co.)

The Manor Houses of England, by P. H. Ditchfield, M.A., and Sydney R. Jones, 7s. 6d. net; *The Styles of Ornament*, by Alex. Speltz and R. Phené Spiers, F.S.A., 15s. net. (B. T. Batsford.)

A History of Japanese Colour-Prints, by W. von Seidlitz, 25s. net; *The Japanese Dance*, by Marcelle Azra Hincks, 2s. 6d. net; *The Life and Letters of William Beckford*, by Lewis Melville, 15s. net. (Wm. Heinemann.)

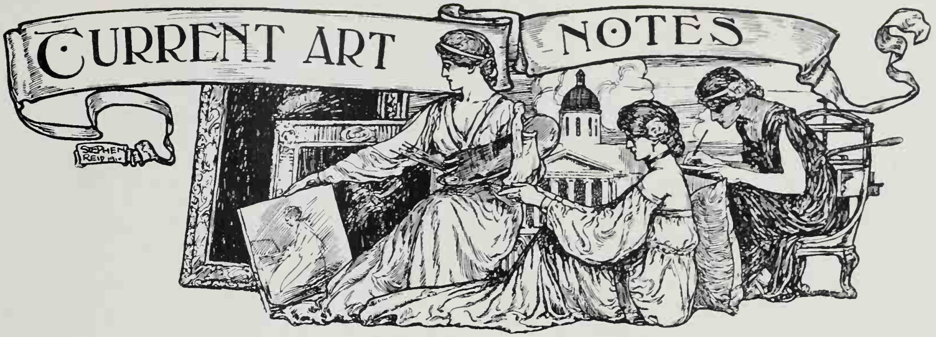
In Lotus-Land, Japan, by Herbert G. Ponting, F.R.G.S., 21s. net; *A Certain Phase of Lithography*, by Sir Herbert von Herkomer, 15s. net. (Macmillan & Co.)



Van Dyck (School)

MARQUIS OF HALIFAX

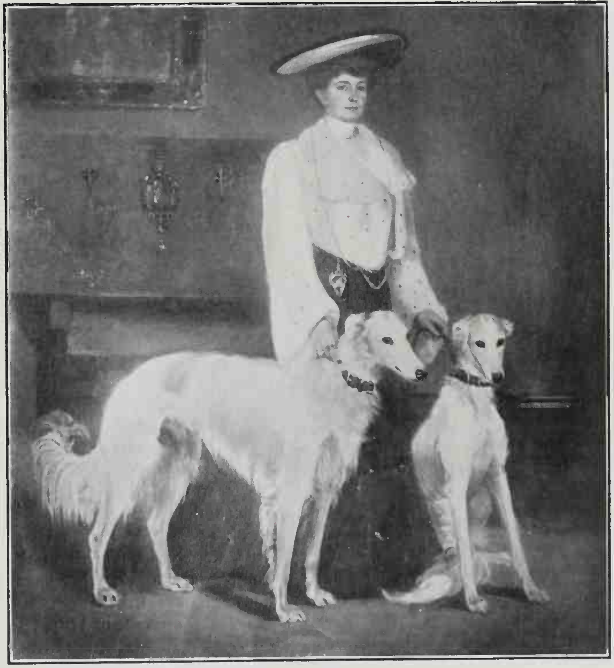
CURRENT ART NOTES



Twenty Years of British Art at Whitechapel

In the *Ingoldsby Legends* there is a story of a bibulous monk who incautiously called in the aid of St. Dunstan's broomstick to fetch him a draught of ale. The broomstick proved more than willing to do this; in fact, it overdid it. Ale came pouring in by the flagon, by the hogshead, and by the tun, until the unfortunate monk was drowned in the liquor he loved so well. During May and June a somewhat similar fate seemed likely to befall the conscientious art critic. He would not, indeed, have been drowned, but it was within the bounds of possibility that he might have been buried beneath the mass of invitation cards to current art exhibitions. They arrived by every post, coming from all regions; and though Bond Street provided the bulk, a few, and those not the least important, arrived from the East.

Whitechapel, of course, is the furthest east. Beyond it, there are bricks and mortar but no art. It was at the Whitechapel Galleries that Mr. Charles E. Aitken gathered together an exhibition which was crowded day after day with undersized artisans, patriarchal-looking Jews, plump, comely, bare-headed Jewesses, and a sprinkling of top-hatted frock-coated West-End exquisites. The last-named had braved the discomforts of the East to study modern English art in the finest and most representative collection of it which had ever been got together. It was a daring experiment of Mr. Aitken to try and interest the masses in works which tell no story, make no cheap appeal to popular sympathy, and generally express facts in such a broad and succinct manner that it requires an educated imagination to fill in the ellipses. Sir Hugh Lane has been even more daring. Fifty or more of the examples shown at Whitechapel were collected by him to form the nucleus of the Johannesburg permanent collection. They were given by many donors, Mr. Otto Beit, Mr. and Mrs. Lionel Phillips, and Sir Hugh Lane himself, being among the chief contributors; but it was obviously Sir Hugh's inspiration which had decided the scope and character of the works selected, and to him will accrue the glory or the blame of providing such artistic fare for the South African miner. The tastes of the last-named have hitherto been nurtured



MRS. BLAIR AND BORZOIS BY MISS M. CAMERON on the illustrations of the popular weeklies and the more highly-coloured of the Christmas almanacs. Will he leave such infantile fare, and assimilate the strong meats that Sir Hugh has prepared for him—the works of the French impressionists; of the English expressionists; those choice examples of Puvis de Chavannes, Monticelli and Boudin; or will he turn from the feast in disgust, and the contents of the £20,000 gallery prove "a shaking of the head among the people" until the upspringing of a future and more artistic generation?

The exhibition was primarily intended to show the work of the modern English School—the "expressionists" they may be called, for that is the only generic term broad enough to encompass the generation who have made hay of the mid-Victorian tradition—with its conventional outlook, high surface finish, and elaborate amplitude of detail—and have set no other up in its place. They express their own individuality in the technique which best suits them. Mr. Brangwyn, for instance, who was represented by three canvases at Whitechapel, had, as usual, covered them over with patches of paint in the manner of a jig-saw puzzle; out of these arrangements he had evolved breadth, tone, and harmony. Mr. Clausen had manipulated his colours to assume the guise of pastel, yet, apart from this undesirable quality and a too summary expression of the cloud forms, his *Summer's Day* was a magnificent rendering of the candent fervour of noontide heat: so vivid was it, that the canvas irradiated with the glare. In the *White Roses* of John Lavery, a smaller version of his picture in the Luxemburg, no attempt had been made to achieve surface finish, but, viewed a few yards away, every portion of it seemed perfectly expressed, and the picture was equally satisfying whether as a piece of decorative effect or a realistic and beautiful portrait of a charming woman. Then there was Mr. P. Wilson Steer's *Corfe Castle;* on a yard or two of canvas he had depicted a vast panorama of hill and plain, in which every object stood out clear and distinct amidst the rain-clarified atmosphere, and the wet greens of nature were rendered in all their bright crudity. To harmonize these, and make of this topographical view a work of beauty, without sacrificing some essential truth, would seem an impossible task, but Mr. Steer had achieved it triumphantly. These were among the gems of the exhibition, and though there were others equally worthy, there were also some in which the desire to attain strength and vividness had resulted in effects so vulgarly crude that they would have been better fitted for display on an advertisement hoarding than in a picture gallery.

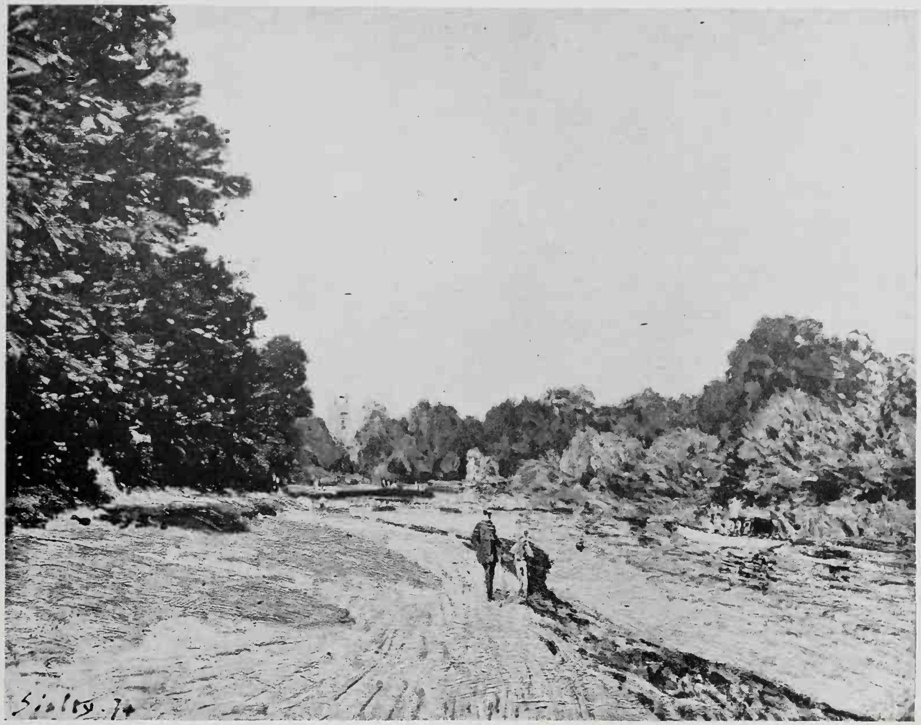
The New English Art Club

THE New English Art Club has passed over its Bohemian days, and has now become so eminently orthodox that presently we may hear of its transformation into a Royal Society, and of its official head—the "Hon. Sec. and Treasurer" as he is styled in the catalogue—being knighted. The general tone of the last exhibition was Academic. Mr. Sargent and Mr. Orpen, who are towers of strength at Burlington House, were much in evidence, Mr. Sargent especially so. The technique of his half-dozen pictures was above criticism. He conveyed a more accurate and adequate presentation of nature in a few deft touches of his brush than the majority of his contemporaries can effect by painstaking and laborious manipulation. Best of all was his *Florentine Nocturne*, a rendering of the statue of Perseus holding the Gorgon's head; the marble figure, its surface gleaming with reflected lights, stood boldly against the blue depths of the star-lit sky. The silence and mystery of night environed its still form. Cold and lifeless, a monument of the dead past, it might have personified the glory of that bygone Florence whose memories are enshrined in her palaces and treasure-houses. Mr. Orpen showed his versatility in half a dozen different directions. His styles seem as numerous and as easily donned or doffed as the garments of a quick-change artiste of the variety stage. A powerful study of the nude and an originally-treated portrait of Mr. A. W. Rich were his best contributions. His two versions of a group of Irish vagrants, one of which is destined for Johannesburg, though quaint in their combination of realistic character study with decorative treatment, were neither specially interesting nor convincing. Mr. Rich in his water-colours recalled the style and charm of the old English masters. The pictures of Venice by Mr. W. G. Von Glen, if they lacked something of the vigorous handling of Mr. Sargent's essays on the same theme, were more sympathetic in their outlook, and showed pleasing colour, while Messrs. David Muirhead, Mark Fisher, Nelson Dawson, and W. E. Fox were all worthily represented.

"Spanish and Other Pictures" By Miss M. Cameron

MISS M. CAMERON, in her exhibition of *Spanish and other Pictures* at the McLean Galleries (7, Haymarket), showed not so much that she had assimilated Spain as that she had been absorbed by it. Her "other" works consisted of a few water-colours of Nice, truthful and pleasing though not particularly distinguished, two or three portraits, notable among which was the fine rendering of *Mrs. Blair and Borzois*, and a number of pictures of race-horses and hunters; all these were expressed fluently, with a full appreciation of character both human and equine, and of atmospheric truth and local colour; but the method of expression was English. In her Spanish pictures, all English traits had vanished; the bold, direct phrasing, reminiscent of Velazquez, reflected modern Spanish art; the atmosphere, the colouration, and the outlook of the artist were all Spanish, so that the pictures, instead of being merely casual reminiscences of a passing tourist, were vivid records of the national life. Miss Cameron was realistic in her intention; in her representations of bull and cock fighting, of dancers, and of the country peasantry, she had suppressed no essential details even where they smacked of savagery and brutality; yet the spirit of her work was decorative. The eye was attracted not so much by the expression of these details as by the balanced composition, and the deft way in which hues, in themselves garishly vivid, were woven into harmony. These decorative qualities were especially noteworthy in *The Belles of the Market*, the *Maximo de Segovia*, and the two landscapes showing the *Parral Monastery, Segovia*, under the different aspects of storm and glowing sunset.

and invested them with a rare distinction. Her work was essentially feminine, full of that grace and exquisite sensibility only to be found in a feminine temperament; and so in her pictures of child life, of maidenhood, and motherhood she realised her subjects with an intimacy and naturalness such as only a mother could attain.



THE SERPENTINE, LONDON BY ALFRED SISLEY
FROM "MANET AND THE FRENCH IMPRESSIONISTS" (GRANT RICHARDS)

Works by the late Lady Alma-Tadema

ONE of the most interesting of the smaller exhibitions during the later part of May was that of the 130 pictures and sketches by the late Lady Alma-Tadema at the Fine Art Society's Galleries (148, New Bond Street). It was not great work, but it possessed to the full that elusive quality which, for want of a better word, must be called charm. It is difficult to define this quality. It does not always accompany great artistic powers, but arises rather from the possession of a refined and sympathetic personality. Lady Alma-Tadema had this to a remarkable degree; and though in her expression of it she never attained complete individuality—her technique being influenced by that of her husband, and her outlook on life reminiscent of that of the old Dutch masters—yet it permeated her pictures,

Madeira, by Miss Ella Du Cane.

AT the same galleries there were shown over sixty water-colours of Madeira by Miss Ella Du Cane, who for some years past has been one of the most popular painters of flower gardens. Miss Du Cane's work retains the qualities which have always distinguished it: vivid and harmonious colouration, deft, free, yet delicate brush-work, and a remarkable purity and brilliance of tone.

Gardens and Landscapes, by Ernest Ames
Hunting Subjects, by Mrs. G. Bowers
Landscapes, by Miss G. E. M. Crump; and
Pearl-shell Pictures, by Mr. G. M. White

GARDENS also were the leading theme in Mr. Ernest Ames's exhibition at the Modern Gallery (61, New Bond Street). His work was broader and more generalised than that of Miss Du Cane, but, like her, he succeeded in expressing his subjects pleasantly and harmoniously, and with a much greater variety of effect. Mrs. G. Bowers, a former contributor to *Punch*, was also an exhibitor at the Modern Gallery. Her forty drawings were full of quiet humour, and were marked by a knowledge of the ethics of hunting which should appeal to the votaries of that sport. Further variety was to be found in some forty atmospheric drawings by Miss Gerda E. M. Crump, and in a collection of pearl-shell pictures by Mr. George M. White. These were painted on the interior of the shells, the contours of which were utilised to suggest the form of the subjects, and were remarkably ingenious and effective.

Exhibitions by J. W. Herald, Maria Bödtker, the Hon. Robert H. Scott, Evelyn Fothergill Robinson, Ruth Hollingsworth, and Evelyn Perceval-Clark

At the Baillie Gallery (13, Bruton Street) there were some half-dozen exhibitions on view at the same time. Mr. J. W. Herald, a new artistic star, of whom many nice things have been said by the critics, showed much individuality in his sixty and odd water-colours and pastels. He has an eye for colour and tone, and, while sufficiently realistic, his outlook on Nature is dominated by her decorative aspect. Miss Maria Bödtker's "Paintings of Flowers, Fruit, and Landscape," though pleasing, were marked by little refinement in their expression of colour. The Hon. Robert H. Scott revealed many characteristic aspects of Scotch scenery in his sketchy and somewhat uneven water-colours; Miss Hollingsworth divided her attention between landscape and still-life, some of her essays in the last-named being remarkably good; while the Misses Robinson and Perceval-Clark respectively devoted their attention to France and South Africa, their drawings being marked by attractive and truthful colouring.

"Manet and the French Impressionists," by Théodore Duret, translated by J. E. Crawford Flitch, M.A. (E. Grant Richards, 12s. 6d. net)

For good or evil, the so-called French impressionist movement has exercised a marked influence, not only on the art of France, but on that of the whole world; and its indirect effects will continue to be felt long after its professed exponents have ceased to practise. In reality, the movement was more scientific than impressionist. The group of artists, of whom Manet was the leader, used Nature as a laboratory from which to evolve new outlooks on life, new colour schemes, and new methods of expression which should satisfy the aspirations of the complex modern mind. They only partially succeeded, yet what they achieved possesses a permanent value; and their efforts, despite the early contempt and ridicule which greeted them, are now appreciated, perhaps, at even more than their proper value. The best account of the whole movement is that contained in the book by Monsieur Théodore Duret, which has now been translated for the first time into English. Mr. J. E. Crawford Flitch, who has performed this office, may be congratulated on his success. His translation reads as easily as an original work. The book, which is well illustrated, is authoritative and full of first information, which is conveyed to the reader in a concise, interesting, and well-ordered manner. It contains, besides a biography of Manet and a *catalogue raisonné* of his works, monographs on his principal followers, and should prove an acceptable volume to all who are interested in modern French art.

Hilda Read, Alice Sladen, and Florence M. Rimmington

At the St. George's Gallery (108, New Bond Street) the Misses Hilda Read and Alice Sladen had a joint exhibition of drawings of Scotch, English, and Welsh scenery, and Miss Florence M. Rimmington showed forty or fifty pieces of hand-wrought silver and jewellery, which, though displaying no marked originality in their designs, were tasteful and appropriate. Some of the enamels, notably a Cup of Plique-à-jour Enamel, were very successful.

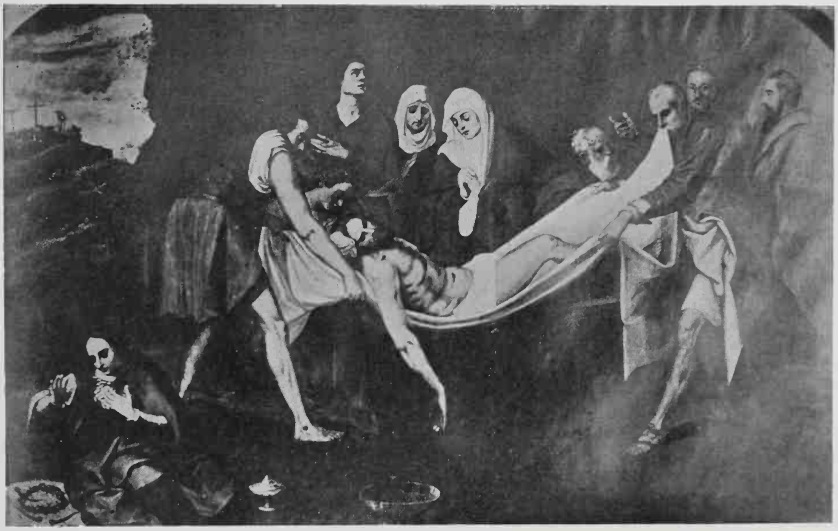
Pictures by Corot and Fantin-Latour

At many of the exhibitions pictures of the French School were largely in evidence; indeed, among the galleries, in which works of deceased masters were shown, they predominated. One of the most attractive of these exhibitions was that at Messrs. Obach and Co.'s (168, New Bond Street), for there Corot was represented by nearly a score of examples, and Fantin-Latour, whose work, though not so high-priced as that of the great Barbizon master, is scarcely less popular, was seen at his best in over a dozen of his flower-pieces. There is little to be said about Corot which has not been said already. His place is fixed among the great masters of all time; and though one would be loath to acknowledge the claim made for him by some of his most extravagant admirers, of being the greatest of the landscape painters, yet it is indisputable that he is supreme in certain phases of art, more especially in the expression of the witching atmospheric glamour of morning and evening. In his *Le Soir*, *Combat d'Amour*, *La Mare aux Grenouilles*, *The Edge of the Forest*, and one or two others, he was seen at Messrs. Obach's at his best, though hardly shown to the best advantage, for some of the more brightly coloured Fantin-Latours, which were mingled with his works, clashed with them and hindered the full appreciation of their delicate and subtle tonal harmonies. Yet the Fantin-Latours in themselves were delightful. Though only comprising flower-pieces, these were representative of both his earlier and more recent works. The latter are said to be the more popular, and, perhaps, in the masterly blending of their more vivid and varied colouration, they achieve a triumph over greater technical difficulties than were afforded by the themes of his earlier examples, but these, in their chaste and exquisite refinement, surely reach a higher artistic level.

Current Art Notes

Puvis de Chavannes and the French Impressionists

An important and characteristic example of that great decorative artist Puvis de Chavannes, whose work is so rarely to be seen in England, was the most attractive of the exhibits in the Patterson Gallery (5, Old Bond Street). In some respects it acted as a foil to the rest of the pictures shown, which mostly belonged to the Impressionist school, and offered, in their vivid and forcible methods of expression, a complete contrast to the veiled harmony—so tender, delicate and subtle—of Chavannes' work; but all the examples shown were good of their kind, and admirers of Degas, Monet, Manet, Sisley, and the other artists represented, would find little that did not meet with their approval.



THE ENTOMBMENT BY TITIAN AT TZINTZUNTZAN
FROM "MEXICO," BY W. E. CARSON (THE MACMILLAN COMPANY)

Modern Pictures, Paintings and Drawings, by William Rothenstein; and Jewellery, by Mrs. Koehler

The French Impressionists were also well represented at the Goupil Gallery (5, Regent Street), where their works were to be seen in company with examples by Swan, Wilson, Steer, Lavery, Orpen, and other well-known living or recently deceased artists, and those of some of the earlier generation of French painters. At the same gallery there was an important collection of works by William Rothenstein, which comprised portraits, figure subjects, and landscapes, and gave a thoroughly adequate representation of the art of this versatile painter. Here, too, were to be seen some cases of jewellery by Mrs. Koehler, which recalled the best traditions of decorative design.

French and English Pictures

The summer exhibition of Messrs. Tooth comprised over fifty pictures, one of their galleries being reserved for the work of popular artists such as Graham and Leader, whose work, if it has grown into disfavour with modern critics, still commands the support of a large circle of admirers; while a second gallery was allotted to men who have been accepted by critics and public alike. Here was to be found a noble and impressive Daubigny, the delightful *Les Baigneuses* by Dupré, painted in 1838, which came out of the Secrétan collection, a superb Harpignies, *The Game Keeper* and *A Shepherdess and Flock* by Jacque, which, in its expression of sunlight falling through the rich greenery of a forest glade, left nothing to be desired. Two Josef Israels of his late period, a broad but tender and atmospheric J. Maris, and a Corot of fine quality were among the other works shown, nearly all of which were choice examples by men whose artistic reputations are now beyond the reach of cavil.

Ancient Chinese Pottery

The best-known periods of Chinese pottery are of comparatively recent date—that is to say, recent from the view-point of the East, where century succeeds century and leaves scarcely an imprint of its passing. The Yung-Ching period went back to 1723, the Kang-he to 1662, and the Ming to 1368; earlier than this was the little-known pottery of the Sung and Yuan dynasties, and, earlier still, almost in the dawn of Chinese civilization, the potters of the Han period were producing their wares. An interesting collection of the last-named

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are now on view at the Edward Gallery (72, New Bond Street). Their date can only be fixed approximately; the earlier pieces were probably made some centuries before the Christian era, but their history is lost. The very existence of this ware would have remained unknown had not a few pieces—a very few—been dug out from ancient tombs where they had been buried with great potentates, having been fashioned for that purpose into the shapes of the things useful to them on earth so that they might not enter the hereafter comfortless. The earliest pieces were unglazed, though the chemical action of the earth in which they have remained buried for centuries has, in some instances, completed the art of the potter and covered them with a glazing of delicate green. But they are beautiful without this adventitious aid; every piece shows a high degree of technical skill, the greater number—the granary vases more especially—being wrought into forms which recall the best classical traditions. It is more than likely that they owe their inspiration to Greek art, for Greek culture, introduced into Asia by the conquests of Alexander the Great, made its presence felt throughout the Continent. Besides the vases, there are other pieces, such as cooking utensils, and various miniature reproductions of animal forms, some approximating closely to life and others treated in a style of bold conventionalism. One of these, a forerunner of the richly coloured faïence which was to make China famous throughout the world, was finely glazed. Some choice examples of the better-known dynasties are included in the exhibition; five rare Ming figures of the immortal gods, richly decorated in enamel, some teapots in the form of sea-horses, and a magnificent imperial yellow vase of the Kang-hi period, being among the more attractive specimens.

Works in Wood and Wood-carving

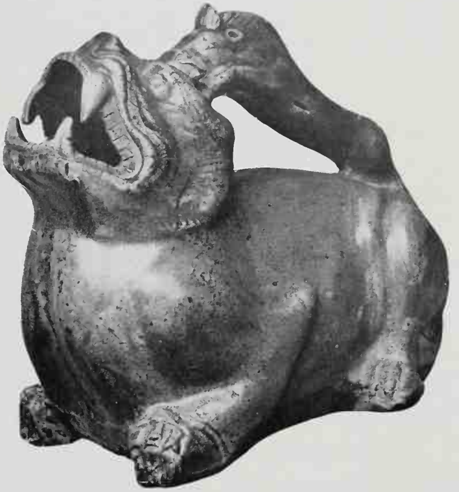
It is refreshing to find that wood-carving is still to be included among our flourishing handicrafts, and that, despite our imports of foreign woodwork, we have craftsmen among us who are capable of turning out joinery of such high quality that the production of it must be almost ranked with the fine arts. These facts were proved at the recent exhibition held at the Carpenters' Hall, under the auspices of the Worshipful Companies of Carpenters and Joiners. These two Companies, by means of their schools, and their liberal prize-giving for good work, no matter from what part of England it comes, have done much to encourage the work of craftsmen as opposed to machinists. The examples shown in the exhibition were bewildering in their variety. Many of them were of a strictly utilitarian nature, comprising such things as models of roofs, the frame-centering of domes, lych gates, staircases, doors, windows, and reading desks; but there were others which pertained more to the ornamental—richly ornate furniture, carved frames, mantel panels, and carved work generally. Many of the last-named classes reached a wonderfully high level of technical excellence; and, though it is impossible to draw attention to a tithe of the numerous examples which deserved a more than passing notice, mention should be made of Miss M. Moller's panel of deer feeding, a highly original and unconventional design, which was treated with nice decorative feeling. The artist had marked it as unfinished, but she would be well advised to leave it in its present condition rather than risk marring its beauty by over elaboration. A piece of crisp, finely touched carving, entitled "Harvest," was the work of Chancey Wycliffe, and a boldly carved frame in the Grinling Gibbons style was by Thomas Colley. Other exhibitors whose work should not be forgotten were Frederick W. Todd, William P. Davidson, A. J. Miller, M. P. Collins, and E. R. Gribble.

Mexico, by W. E. Carson, 10s. net. (Macmillan Co.)

A MASTERPIECE by Titian, *The Entombment of Christ*, is enshrined in the old church at Tzintzuntzan, in Mexico. So much is this work venerated by the natives that, until a few years ago, it was death to any stranger who ventured to so much as lay his hand on the picture. Mr. Carson, in his brightly written volume on Mexico, repeats the anecdote of F. Hopkinson Smith, the artist, who, when copying this picture, accidentally brushed against the figure of Christ with his fingers. In an instant the place was crowded with natives clamouring for his death. He was rescued from this predicament by his fellow-traveller Moon, who motioned him to kneel in front of the canvas, and, turning to the padre, explained that Smith had been told in a dream to make a pilgrimage to the picture and touch it, in order that the power of painting with his right hand should be restored to the artist. The story was believed, and Smith, who a moment before had been nearly killed as a blasphemer, was now regarded by the natives with reverence and awe. There are many other stories of equal interest recorded in Mr. Carson's volume, which is one of the most picturesque, vivid, and illuminating accounts of Mexico that has been written. He describes the people, the history and antiquities of the country, with intimate knowledge, and tells of the old-world customs and ideas which still linger in this the oldest and most interesting of Western countries. Soon they will be a thing of the past, for the land is gradually but surely becoming Americanised. Mr. Carson prophesies that in a few years—perhaps thirty—it will be merged into the United States.

"The National Gallery: Lewis Bequest," by Maurice W. Brockwell (George Allen & Sons, 5s. net)

We could wish that a series of handbooks on the lines of Mr. M. W. Brockwell's descriptive catalogue of the works added to the National Gallery through the Lewis bequest might be compiled to include the whole of the collections housed at Trafalgar Square and Millbank. It is the ideal of what such a catalogue should be, containing those tit-bits of information not included in official publications; the why and the wherefore of the purchase of certain pictures, the zealous following up of faint clues to establish the identity of pictures hitherto doubtful, and the details of some of the wonderful bargains made by the directorate. The latter is indeed to be congratulated on the long array of interesting and valuable paintings which it has secured by the expenditure of the £250 a year accruing from the interest of the £10,000 left to the nation in 1863 by Mr. Thomas Denison Lewis. In its hands it has proved a "widow's cruse"; the present aggregate value of two or three of the works acquired easily exceeding the whole amount of the original capital. Mr. Brockwell's notes are generally thoroughly reliable; but sometimes Homer nods, and he is wrong in stating that James Ward was the son-in-law of John Jackson, Jackson marrying the former's daughter. Nor is *Gordale Scar* the largest picture that Ward painted; its dimensions are exceeded by those of the *Cattle Piece* hanging in the same room at the Tate Gallery, and also by Ward's *Waterloo Allegory*, now destroyed.



A PIECE OF GLAZED POTTERY OF THE HAN PERIOD

"Writings by and about James Abbott McNeil Whistler" A Bibliography by Don C. Seitz (Otto Schulze and Company)

An immense amount of information is contained in the bibliography relating to Whistler by Mr. Don C. Seitz, but unfortunately it is not easily accessible. The author has classified it under eleven different headings, and, as there are neither cross references, nor any index to the names of the writers mentioned, the task of discovering any particular item is not one to be lightly undertaken. A reader will hardly expect to locate a monograph contained in *Chambers' Journal* under the heading of "Important Newspaper Articles," and though he may not be surprised to find extracts from *The Athenæum* recorded in this section, he will fail to appreciate the nice discrimination which places similar extracts from *The Academy* under the heading of "Magazine Articles." In the section devoted to "Catalogues," the records of American exhibitions appear to be more fully and systematically noted than English ones. Thus, no mention is made of the catalogues of the Grosvenor Gallery and the Society of British Artists, though Whistler exhibited frequently at both institutions; and only the Royal Academy catalogues of 1862 and 1872 are recorded, yet Whistler's name as an exhibitor also occurs in those of 1859, 1860, 1861, 1863, 1864, 1865, 1867, 1870 and 1879. Under the heading of "Whistler Illustrations and Important Reproductions," we might have expected to find mention of the large mezzotints by Josey of *Mrs. Whistler*, *Carlyle*, and *Miss Rosa Corder*, but these and many important modern reproductions are passed over, while newspaper illustrations are included. Though the book as a whole is wonderfully free from misprints, there is one of some moment on page 39, in the substitution of the name "Parnell" for "Pennell." The volume, in spite of its defects, will prove a boon to all admirers of Whistler; and should Mr. Seitz, in a subsequent edition, be able to re-arrange and revise his materials, he can easily transform the book into a most valuable work of reference.

"Egyptian Birds" Painted and described by Charles Whymper (A. & C. Black, £1 net)

Mr. Charles Whymper's *Egyptian Birds* will make a double appeal to the public, for those who are not in the least interested in ornithology may well feel tempted to buy the book for the artistic excellence of its colour plates. There are fifty-one of these, all of which are admirably reproduced, and show that the originals must have comprised some of the artist's best work. Mr. Whymper's water-colours of bird life are always distinguished by their scrupulous fidelity to nature, even to the smallest detail of muscle or feather. In the present work he has not sacrificed this important quality, but has succeeded in combining with it a sense of tender and exquisite colour and atmospheric feeling which is most delightful. His letterpress would be interesting reading even without the aid of the pictures. He has a thorough knowledge of his subjects, and communicates it to the reader in a direct and simple style which recalls that of Gilbert White; and, like the author of *Selborne*, he interlaces his descriptions with accounts of personal experiences, legends, and anecdotes collected from various sources, which effectually prevent a single page of the work from proving dull reading.

"Nineteenth Century Artists, English and French," by William Knight (Otto Schulze and Company)

Professor William Knight delivered six lectures at the Art Institute in Chicago in the spring of 1907, which are now collected together in a handsomely mounted volume enriched by fifty full-page illustrations. These latter vary greatly in quality, for while the majority of them are clear and sharp, a few, such as Turner's *Crossing the Brook*, and Watts's *The Court of Death*, are so blurred and dark in tone as to be valueless. Professor Knight discourses fluently on "Turner," "Modern Landscape in England and France," "Ruskin," "The Pre-Raphaelites," "G. F. Watts," and "Burne-Jones." His outlook is not very original, being, indeed, much the same as that of Ruskin, and he regards pictures from a literary rather than an artistic standpoint; but though the reader may not greatly extend his knowledge by the perusal of the work, it will at least serve to pleasantly remind him of a phase of criticism which numbers very few exponents at the present day.

"Lawrence," by S. L. Bensusan, and "Dürer," by H. E. A. Furst (T. C. & E. C. Jack, 1s. 6d. each net)

The "Masterpieces in Colour" Series is continued with biographies of *Lawrence*, by S. L. Bensusan, and of *Dürer*, by Herbert E. A. Furst. The illustrations, printing, and general arrangement of these handy little volumes are admirable, and Mr. Bensusan's monograph is all that could be desired. Mr. Furst practically confines himself to a well-written criticism of Dürer's works, and recommends his readers to consult some reliable records of the painter's life for details of his biography.

"The Wye and the West" By L. Burleigh Bruhl, A.R.C.A. "Switzerland" By J. Hardwicke Lewis

Mr. L. Burleigh Bruhl exhibited sixty water-colours of *The Wye and the West* at Messrs. Walker's gallery (118, New Bond Street), which were pleasantly varied in style, colour, and treatment. Occasionally the work was a little forced; but generally it was a truthful and sincere presentment of Nature. Fifty small water-colours of *Switzerland*, by Mr. J. Hardwicke Lewis, modestly described as sketches, were also on view at Messrs. Walker's. They were carefully studied effects of snow and winter sunshine.

Old English Furniture

An interesting exhibition of Old English Furniture is on view at Messrs. A. B. Daniell & Sons' (44, Wigmore Street). It comprises many interesting pieces, ranging in date from the Stuart period to that of the brothers Adam. Of the latter designers' works there are several fine sideboards; but the chief glory of the exhibition is comprised in the numerous fine examples by Chippendale and Sheraton.

The late John M. Swan, R.A.

To the Editor of The Connoisseur Magazine.

Sir,—By the death of John M. Swan, England has lost an artist whose work, ranging from drawing to sculpture, places him among the greatest students of animal form, and at the head of modern British artists in that kind. There remains in the possession of the family a number of his works, chiefly of those studies of animals from life which convey the very essence of his knowledge and gift.

Before these treasures are scattered, it seems to us that the opportunity should be seized of securing some part of them for the enjoyment of the public and the instruction of students. We therefore invite subscriptions towards a sum sufficient to purchase from the executors and present to the nation, through the National Art Collections Fund, a series of fine examples. Our desire is to see this great artist adequately represented both in the department of prints and drawings at the British Museum, and in the Tate Gallery, and, should the response to this appeal warrant it, in other galleries of the United Kingdom and of the Empire. In this way we should at once add to the country's store of beauty, and raise the best monument to an illustrious man.

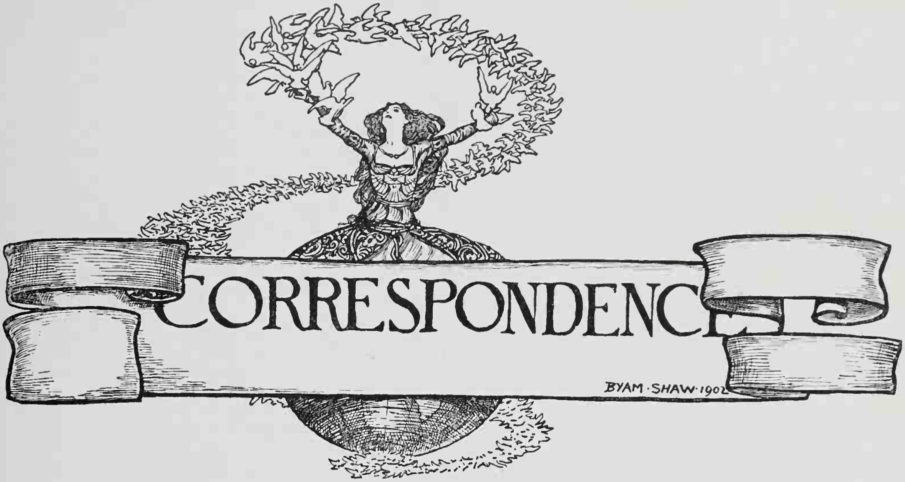
Subscriptions of any amount, large or small, will be gratefully received by J. C. J. Drucker, Esq., 24, Grosvenor Street, London, W., or may be paid in to The John M. Swan Memorial Fund at the Western Branch of the Bank of England, Burlington Gardens, London, W.

Lawrence Alma-Tadema.
Balcarres.
Sidney Colvin.
George Frampton.
Feodora Gleichen.
Bourchier Hawksley.
Charles Holroyd.
E. V. Lucas.
D. S. MacColl.
Chas. Hercules Read.
Briton Rivière.
John S. Sargent.
A. G. Temple.
Edward P. Tennant.

Mr. J. C. J. Drucker has undertaken to subscribe an amount equal to ten per cent. upon the total sum promised, with a maximum contribution on his part of five hundred pounds (£500).

"Scottish Moorlands" By Charles E. Britten

The water-colours by Mr. Charles E. Britten shown at the Mendoza Gallery (157a, New Bond Street), if not conveying a very deep or varied impression of the Scottish Moorlands, were bright and harmonious in their colour, and included some charming renderings of mountain and valley veiled in mist or brilliant in the glow of lambent sunshine.



Special Notice

Enquiries should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of The Connoisseur Magazine is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., The Connoisseur Magazine, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"The Forge," by J. Sharples.—A2,395 (Brighton).—Unfortunately the engraving of this subject sought after by collectors is from the plate of Richard Earlom. This is worth several pounds; but your print would only fetch about 5s.

Queen Anne Chairs.—A2,414 (Valencia).—We presume the chairs of which you send photographs are genuine old Queen Anne pieces, in good condition, and that the covering is modern. The fact of there being twelve of each kind enhances their value. There is considerable difficulty in assigning a definite price to a large set such as yours, as it is probable that, if offered for sale by auction, they would excite unusual competition. Roughly, however, No "360" should be worth about 84 gns. the set, and "407" a little more. The details of your settee do not show well in the photograph, but if a genuine old piece its value should be about £50.

"The Shipwrecked Mariner," by W. Say, after H. Thomson.—A2,415 (Carlisle).—This is a print of little importance, and being, as the watermark shows, a late impression, it is worth a very few shillings. *The Thatcher* and *The Woodman* likewise appear to be late impressions, about 15s. and 10s. respectively in value.

Sideboard.—A2,417 (Scarborough).—Your sideboard is of early 19th century design, and is, we presume, of mahogany, not inlaid. Its value should be from 15 to 20 gns.

Mahogany Bedstead.—A2,418 (Tring).—From the description we fear your bedstead is early Victorian, and its value trifling, although it is quite possible that, as the earlier furniture becomes rarer, this period will regain popularity.

To clean old Silver Plate.—A2,423 (Kirbymoorside).—Old silver plate, unless of very early date, is usually cleaned by hand. It is, however, quite a matter of taste.

"Horses Fighting" and "Bulls Fighting," by G. T. Stubbs, after G. Stubbs, R.A.—A 2,433 (Chippenham).—These two prints are worth about 30s. each. Your Earlom mezzotint would only fetch a few shillings.

Hepplewhite Chairs.—A2,434 (Ashley Gardens).—Your chairs are of Hepplewhite design, and are, we suppose, of mahogany. The fact of there being two arm and four occasional chairs suggests that of an original set of six, two have been converted into elbow chairs at a later date. Assuming it to be an old set treated thus, the value is about 24 guineas.

Picture of "The Adoration of the Wise Men."—A2,442 (Sheffield).—Judging by the photograph, this is a well-painted picture from Northern Italy, and from the hand of an artist trained probably in the schools of Venice. Its value depends to a large extent upon its dimensions and condition, and we cannot attempt to determine it from the few details at our disposal.

Picture of "Salome with the Head of S. John the Baptist."—A2,445 (Ontario).—Your painting is evidently a work of the seventeenth century, executed by an artist of the Neapolitan school. It appears in the photograph to be very well preserved; but from its gruesome subject, and because of its period, the market value would be comparatively small.

German Lithographs, etc.—A2,466 (Southfields).—The two prints you refer to are only of trifling value.

"Miss Cholmondeley," by C. Turner, after J. Hoppner.—A 2,477 (Walterton Road).—This is an exceptionally rare print in the original state, and as much as £300 would easily be realised by a fine impression. It is impossible to value your specimen without seeing it.

"Lecture on Gadding" and "The Moralist," by Bartolozzi.—A2,485 (Crewe).—These two prints, if genuine old ones, and in good condition, would probably realise £50, but modern reprints are numerous, and only an inspection of the actual prints can enable us to decide.

Pewter.—A2,500 (Worcester).—Our expert has been unable to discover anything about the Bewdley mark. It is stated that there was a great settlement of pewter workers at Bewdley, but no further details seem to be available.

"Leonardo da Vinci Dying."—A2,521 (Tooting).—Your print is not of a very saleable character, and its value is only a few shillings.

"Christ appearing to Mary Magdalene," by A. Caracci.—A2,523 (Oxford).—We must see your picture before we can tell you the value of it. Refer to the enquiry coupon in our advertising pages.

Sheraton's "Cabinet Dictionary," 1803.—A2,525 (Broadstairs).—The present value of this edition is not more than 10s.

Mason's Patent Ironstone and "Amherst, Japan."—A2,529 (Dublin).—The china you wish to dispose of is made respectively by the firms of Mason and Minton, both of which flourished in the first part of the nineteenth century. It is probably not quite 100 years old, and unless there is some special feature about the decoration, it would not have anything more than second-hand value. The finer productions of Mason and Minton are now coming into vogue; but ordinary pieces are not costly. You do not give any particulars by which we can gauge the value of your specimens. An advertisement in the Register columns would be a good medium for disposal.

Posset Pot.—A2,531 (Poole).—Your posset pot is delft or fayence, and is probably of eighteenth-century French origin. Unfortunately the mark is not identified with any particular factory, and it does not enable us to attribute it exactly. This class of ware is not so much sought for as Dutch or English delft in this country; but your specimen should realise about 50s. to £3. Of course this opinion is based upon the photographs only, and is therefore tentative; but if the pot is genuine, you certainly secured a good bargain.

Bussey's Fables, 3 vols., 1839.—A2,534 (Queen Victoria Street).—The value of this book is about 10s.

"Bachelors Hall."—A2,538 (Darlington).—This is a rare set of aquatints, but, unfortunately, we cannot recall the artists' names. If fine copies, the set of five should realise from £20 to £25.

"Hebe," by C. Turner, after Huet Villiers.—A2,539 (Weston-super Mare).—The title of the engraving by C. Turner you describe is *Hebe*; it is worth about £3. Your *View of the Choir of St. Paul's*, by R. Pollard, after E. Dayes, should command about £1.

"John Howard, Esq., Visiting and Relieving the Miser of a Prison," by Jas. Hogg, after Wheatley.—A2,540 (Dalston).—This mezzotint is worth about £2. Your portrait of *The Right Honble. Mrs. Damer*, by Smith, after Reynolds, if a good old impression, is worth from £12 to £15. We should like to see a photograph of your clock before expressing any opinion as to its value. We should be pleased to appoint an expert to advise you regarding your collection.

China Vase.—A2,541 (Handsworth).—The china vase representing children with a sedan chair is not an old Dresden model, but is evidently modern German china in the style of the Saxon productions. Although not a collector's piece, it should be worth as a decorative object about £2 10s.

Charles II. Grandfather Clock, by Windmills, in Walnut Case.—A2,542 (Falmouth).—Windmills was a well-known clockmaker, but his name alone is not sufficient to enable us to tell the value of your clock without seeing a photograph. Specimens realise prices from £12 to £25.

Richard Doyle's "Manners and Customs of ye Englyshe," 1849.—A2,542 (Falmouth).—This is quite a common work, worth only 5s.

Oak Grandfather Clock, by Kitchen and Lloyd, with Brass Dial.—A2,543 (Llanerchymedd).—The clock you describe is probably worth from £5 to £7.

Delft Plate.—A2,545 (Halifax).—From your description it is evident that you possess a plate of Delft ware, made, not as a caricature of, but in honour of William and Mary. It may be either English or Dutch. Such pieces were made a good deal at Lambeth, a factory having been started by Dutch potters who settled there early in the 17th century. It is extremely probable, therefore, that your plate was made there in the reign of the sovereigns named. The value would be about £3 10s.

Picture by Millais.—A2,548.—The picture you describe is entitled, *A Dream of the Past: Sir Ysumbras at the Ford*, and illustrates the well-known lines—

> "And als he wente by a woode schawe,
> Thare mette he with a lytille knave
> Came rynnande him agayne,
> Gramercy, faire syr Ysumbras,
> Have pitie on us in this case,
> And litte us uppe for Marie's grace!
>
> "N'as never childe so fayre
> Theretoe of a mayden he was ware,
> That over floude ne mighte not fare,
> Sir Ysumbras stoopede him thare,
> And uppe ahent him twayne."

Pewter Urn.—A2,557 (Stalbridge).—The pewter urn in your photograph is of Dutch origin, and is apparently of eighteenth-century period. The religious paintings and the two Greek letters indicate that the urn was used in connection with one of the numerous sects which arose in Holland after the Reformation; but the presence of three spouts has no signification. It is merely for the sake of symmetry, the urn having three feet. These urns are not common, and the value of your specimen is from £3 to £4. Were it an English or Scotch piece, it would be a most interesting collector's piece, and of considerable value.

Chairs and Clock.—A2,559 (Worthing).—The chair represented in the photographs you send us is English of early last century. There is, however, a distinct French influence observable in it, and this class of furniture is often described as the English Empire style. The chair is somewhat uncommon, and is worth about two guineas. Your clock and candelabra are undoubtedly French, and were probably made in Paris about seventy years ago. Objects of this period are not much in vogue with collectors, who are in quest of the decorative objects of the periods of Louis XIV., XV., and XVI., and the First Empire. The value of the clock and candelabra is about £15.

Picture.—A2,573 (Ulverston).—It is necessary to inspect your picture to give an opinion as to its value, and as to the painter, who may, or may not be a well-known artist. In the latter case, we could only tell you the school where the picture originated.

Wedgwood Teapots.—A2,574 (Tottenham).—The Wedgwood teapots, judging by your photograph, are not of fine style, and probably belong to a late period, *i.e.*, after the time of Josiah Wedgwood, in whose lifetime most of the fine objects now sought for by collectors were made. The values are, of the larger one about £1, the smaller about 8s. 6d.

Pewter Hot-water Plate.—A2,575 (Plymouth).—The pewter hot-water plate of which you send particulars is not worth more than 8s. to 10s., as collectors are not interested in this form unless there is a special feature in the marks. Although the name is not given, the rubbing you send indicates that the article was made by Benjamin Browne, who was a member of the Pewterers' Company about the middle of the 18th century.

Book of Engravings by Bartolozzi, after Cipriani.—A2,583 (Baker Street).—You would probably obtain about £1 for your volume of engravings and sketches.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of **The Connoisseur Magazine** who desire to have pedigrees traced, extended, or proved by modern critical historical methods, the accuracy of armorial bearings enquired into, paintings of arms made, book-plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

The desire must often occur to know more of your forefathers, who and what they were, occupation, length of life—all this and much more can be learned about your ancestors, for they have left behind them documents, such as wills, which set forth their joys and sorrows, home life and surroundings, even to details of furniture and dress, so that you can set up in your minds an exact picture of them.

Another reason for genealogical research is that it can establish the right to arms, by proof of descent from the original grantee. Many coats of arms in use at the present time belong to families of a different surname; cases are not infrequent of such flagrant bearing of wrong arms as the surname: Brown with a coat belonging to Foster.

So absurd a pretence should be at once dropped, and a legal title made to one's own arms.

American readers are particularly invited to use the Heraldic Department, as a special study has been made of the emigration of New England and Virginian families.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies of a general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

PEDIGREE OF GRYMES.

Richard Grymes, of London =

Thomas Grymes, of London, Citizen and Haberdasher. Resided at Peckham. = Jane, daughter of Thomas Muschamp, of Peckham. Buried at Camberwell 13 Nov., 1604.

Elizabeth = John Stokes, of London.

Sir Thomas Grymes, of Peckham. Knighted at Hanworth, Middx., 2 June, 1603. J.P. and M.P. for the County, 1623. Buried at Camberwell 7 May, 1664 = Margaret, daughter of Sir George More, of Loseley, Surrey. Buried at Camberwell 15 Nov., 1665.

John Grymes, of Bury St. Edmunds. = Susan, daughter of Sir Ambrose Jermyn, of Stanton, Suffolk.

Jane

Mary

Sir George Grymes, Knt. Baptized at Camberwell 10 Feb., 1604-5. Buried at Camberwell 15 Oct., 1657. = Alice, daughter of Charles Lovell, of West Harling, Norfolk.

Sir Richard Grymes, of Peckham. Knighted at Whitehall 19 Jan., 1628-9. Equerry to Charles I

Thirteen other children.

Sir Thomas Grymes, of Peckham. Baptized at Camberwell 10 May, 1638. Sold his estate at Peckham to his brother-in-law, Sir Thomas Bond, Bt. = Mary, daughter of Thomas Bond, of Hogsdon, Middx., M.D.

Nine other children.

Edward Grymes. Baptized at Camberwell 6 Sept., 1660. Buried 19 Apl., 1664.

Sir Thomas Grymes.

William Grymes. = Living in Virginia in 1694.

Edmund Grymes. Living in Ireland in 1694.

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GRACE.—The George Grace enquired after emigrated from London to Virginia as is evidenced by a pleading in the Court of Requests, entitled "Phillipps and Clarke." 11th June, 13 Charles I., Orator Augustine Phillipps, of London, citizen and clothworker. Whereas about 1628, George Grace, of London, merchant, borrowed £100 of Nathaniel Mitchell, of London, merchant, since deceased, and your Orator became surety for it.

The loan has since been repaid and George Grace has departed out of this Kingdom to Virginia.

Nathaniel Mitchell died a month ago, but before his death made a will and ordained his brother-in-law, David Clark, of London, merchant, sole executor.

Clarke now comes and demands the £100 of your Orator, saying it has not been paid back.

Your Orator asks relief from the penalty of the bond.

Defendant David Clark. Court of Requests, bundle 34, part I.

FANSHAW.—Sir Richard Fanshaw, the celebrated diplomatist and author, had an honorable augmentation of his coat of arms granted to him by Charles the First, as a reward for his services to the King. The coat being quarterly, 1st and 4th, Fanshaw or a chev. between three fleurs-de-lis sa. 2nd and 3rd, for augmentation, chequey ar. and az. a cross gu. Crest: a dragon's head erased argent, breathing fire proper.

GRAY.—The coat erm. on a canton az. a stag lodged or, belongs to the Dawsons of Azerley, county York. At once cease using it, and try to establish a right to a Gray coat of arms.

BULLOCK.—A long pedigree of the Bullock family of Essex is printed in *Berry's County Genealogies.*

GRAYE.—Thomas Graye, of Semley, county Wilts., was son of Nicholas Graye, being mentioned in his father's will. The document runs as follows:—"In the Name of God, Amen, the fyve and twenteth daie of Maye in the nyne and thirtith year of the reicne of our soveraigne ladye Elizabeth. I, Nicholas Gray, of Semley, Wiltes., being sick of bodye, but perfect memory God be thancked for it, doe make this my last will and testament bequeathing my soule to God and my body to Semley churchyard. Item I give to my wife tenne of my best Kyne, all my household stuffe, a black geldinge, all my hay that is at Hatch, and also all my corne and pease at Hatch. Item I give to my five children, Annys, Blanche, Walter, Nicholas and Elizeus £200, but not to be paid before they are twenty one years of age. Item I give to the Church of Semley twelve pence. Item To the poor of Semley and Tisbury six shillings and eight pence. Residue to my sonne Thomas, whome I make executor. Thomas Bennett, of Pithouse, and Thomas Lawrence to be overseers. Robert Godfree, John Graye junior witnesses. Proved in the P.C.C. 8 July, 1597 by the executor. 72 Cobham."

CHENEY.—The surname Cheney is thought to derive from the place Quesnay, in the canton of Montmartin, department of La Manche, Normandy.

GRANGER.—This name is from the occupation of a granger, that is, one who kept a grange or granary.

LLOYD.—The Rev. Pierson Lloyd, D.D., was buried in the East Cloister of Westminster Abbey 12th January, 1781, aged 77. He was appointed second master of Westminster School 4th March, 1748-9. He resigned this post, and his successor was appointed 28th May, 1771. He was instituted Vicar of Croughton, co. Northampton, 25th March, 1731, which living he resigned in 1779, and was inducted to the Rectory of Waddesdon, co. Bucks. He became a Prebendary of York 4th Sept., 1777, but resigned, and was appointed Chancellor of the diocese 9th August, 1780, shortly before his death. He married Anne, daughter of Rev. John Maximilian De D'Angle, Rector of Croughton, who survived him, and by whom he had four children, namely, Robert Lloyd, the celebrated but unhappy poet and friend of Churchill, who died in the Fleet 15th December, 1764; Anne, born 6th January, 1735-6; Elizabeth, date of birth not known; and Mary, born 11th February, 1740-1.

ABBINGER.—The marriage of George Abbinger and Elizabeth Dunn was celebrated 1st January, 1804, at St. George's, Hanover Square.

DARTMOUTH.—The Earl of Dartmouth is descended from Thomas Legge, who served the office of sheriff of London in 1343, and was lord mayor in the years 1346 and 1353. In 1338, this opulent citizen lent Edward II. £300 towards carrying on the war with France. He is said to have married Lady Elizabeth Beauchamp, daughter of Thomas Earl of Warwick; he had two sons, Simon his heir, and John, knight of the shire for Surrey, 1379, beheaded by Wat Tyler's rebels.

COULTHURST.—A pedigree of this family is to be found in *Foster's Pedigrees of Yorkshire Families.* The arms are "Arg. a fess sable," between two colts passant sable. Crest: a colt sable on a wreath argent and sable.

BRAGGE.—The inquisition post mortem on Roger Bragge, of London, taken 22nd December, 1601, found that Edmund Bragge was his son and next heir, and on the 19th day of September last past was aged 18 years and not more.

FAWKES.—The examination of Guy Faukes can be found amongst the Domestic State Papers in the Public Record Office. Abstracts of these documents are in print and to be found in any good library.

BOSWELL.—Lieut. John Boswell passed his examination for Lieutenant in the Royal Navy in the year 1800. He was baptised 1st May, 1777, at St. Clement's Dane as son of William and Sarah Boswell.

GRYMES.—The pedigree of William Grymes, who settled in Virginia, is furnished at the request of an American reader, but we cannot, without examination of his own pedigree, say if he comes from this family.

NOSWORTHIE.—The will of John Nosworthie, of Buckland-in-the-Moor, Devon, was proved in the P.C.C., 20th January, 1647-8, and registered 6, Essex. An abstract of this document might give the information you desire; search should also be made at the Exeter Probate Registry.

CHILD.—A marriage licence was granted by the Bishop of London to Richard Child, Esq. (afterwards created Earl Tylney), of Wansted, Essex, Bachelor, aged 21, and *Mrs.* Dorothy Glynne, of St. Margaret's, Westminster, Spinster, aged 21, at her own disposal, her father being dead.

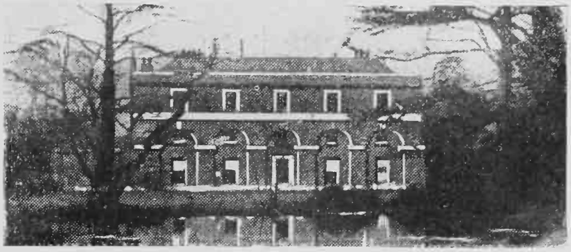
CIVIL.—Registration was introduced the first of July, eighteen hundred and thirty-seven, to supersede the church recording of baptisms, marriages, and burials.

It was hoped the new order of things would do away with the difficulty of finding the place of registration, but the system in use at Somerset House only helps those who have already got the information they go in search of, and is of no use to those not so provided. To make this clear, if anyone visits the Registrar-General's Office with the object of finding the parentage of his grandfather, say one John Brooks, of London, who was by trade a builder, and born about 1850, he is at once confronted with the fact that scores of John Brooks are to be found about that year. As he has nothing to guide him to the right one, he has to come away, after paying endless fees, lacking the evidence sought for.

If parents would only take the trouble to keep a family register, as was the general custom a few years back, they would save themselves and posterity from many difficulties, and perhaps loss of property, by not being able to establish links in pedigrees. Genealogical information in one's possession as to ancestors should be recorded, but care should be taken to state the source, so that error can be guarded against. Relationships that are known to one's selves are often lost to the children for want of being written down.

Readers of the CONNOISSEUR MAGAZINE who would like to guard their pedigree against fire and loss should send a copy to this Office for free filing and preservation.

A FAMOUS OLD COUNTRY HOUSE: WHITTON PARK

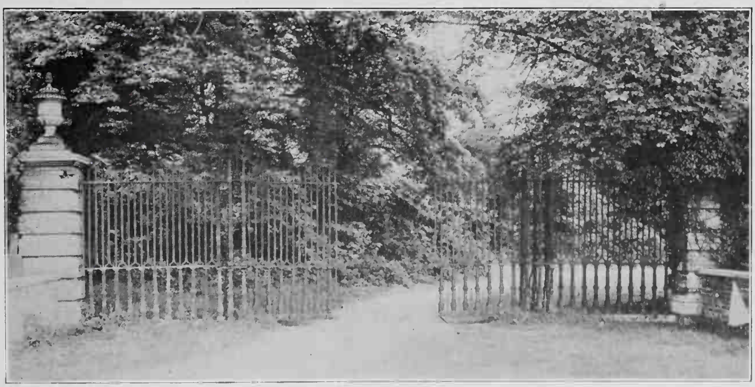


By Cecil Boyce

A DOMAIN whose beauty beguiles the sightseer, and possessing a wealth of historical associations, is Whitton, that delectable stretch of parkland lying between Hounslow and Twickenham. This is the pleasance created by Archibald Earl of Islay, the head of the House of Lorne, better known to fame under his later title of Duke of Argyll. He was the first of his line to have opportunity or inclination to indulge in such a hobby. They had won their broad lands at the point of the sword, and held them with it against all comers. His father and grandfather had perished on the scaffold. He himself had tasted of the bitterness of exile; returning from it in the train of William III. He requited his master by exercising his vast feudal power—overshadowing in the Highlands that of the Crown itself—to make him King of Scotland. The Earl was a shrewd politician, busied with plot and counterplot, supporting William, yet striving to assure his position against another revolution by making friends with the "king over the water." Between times he employed his leisure in improving Whitton, and cultivating his hobbies of arboriculture and astronomy. Much of its parkland he annexed from Hounslow Heath: though "annexed," perhaps, is too strong a word to be used in describing an act which may have been legalised by Government grant and seal, yet it gave rise to the following biting epigram, variously ascribed to the Earl of Chesterfield and the Rev. James Bramstead:—

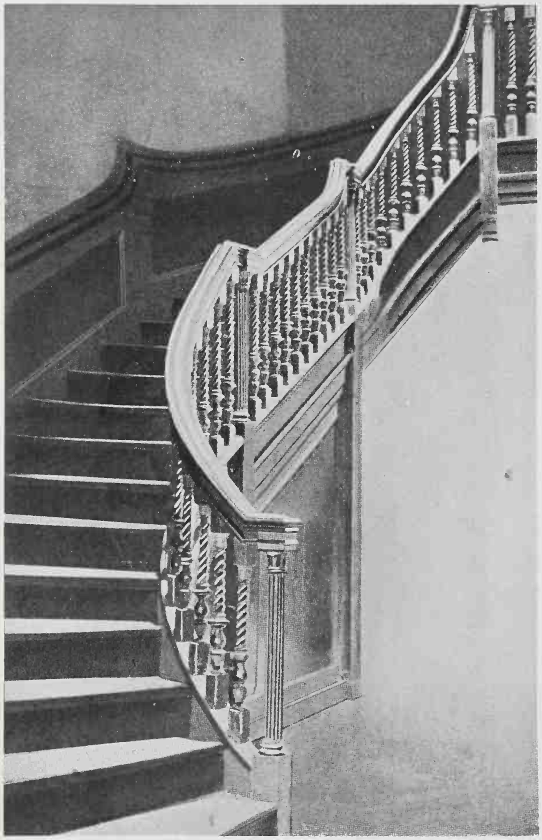
"Old Islay to show his fine delicate taste
In improving his gardens purloined from the waste,
Bade his gardener one day to open his views
By cutting a couple of grand avenues;
No particular prospect his lordship intended,
But left it to chance how his walks should be ended.
With transport and joy he beheld his first view end
In a favourite prospect—a church that was ruined.
But alas! what a sight did the next cut exhibit?
At the end of the walk hung a rogue on a gibbet.
He beheld it and wept, for it caused him to muse on
Full many a Campbell that died with his shoes on.
All amazed and aghast at the ominous scene,
He ordered it quick to be closed up again
With a clump of Scotch firs that served for a screen."

Though the glory of the stately avenue must be given to Earl Archibald, it is to his son John, the Duke

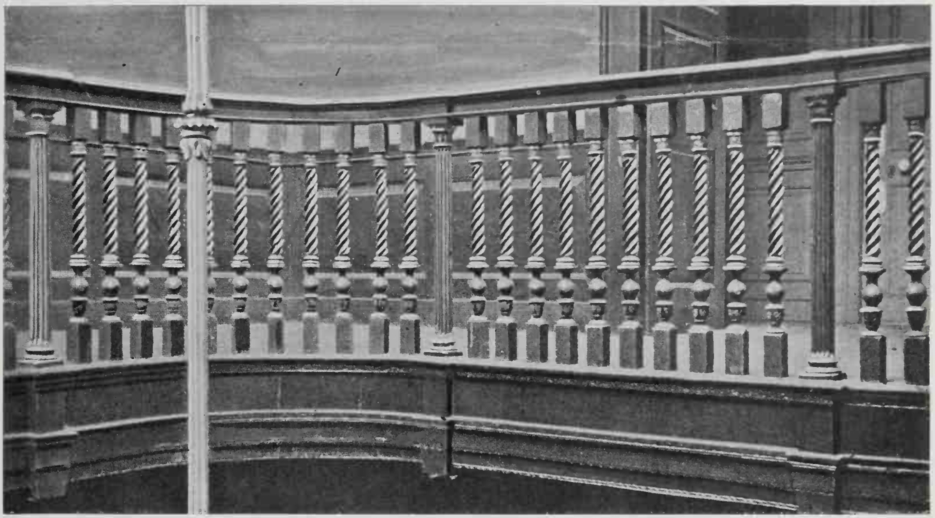


IRON ENTRANCE GATES TO WHITTON PARK HOUSE ERECTED ABOUT 1678
ACQUIRED BY MAWERS, LTD., FULHAM ROAD, LONDON

of Argyll and Greenwich, who figures so prominently in "The Heart of Midlothian," to whom must be ascribed the other crowning glory of the park—the group of cedars raised from seed planted in 1725. There are cedars which individually exceed any of these in height and girth, and in the sweep of their feathery branches; but the group, as a whole, are unmatched throughout the length and breadth of the land, and not on the slopes of Lebanon itself can there be found a cluster of trees so grand and majestic. Many other beautiful trees are to be found here, for it is to the Duke of Argyll, who formed Whitton Park, that we are indebted, says Horace Walpole, for the introduction of many foreign trees and plants which have contributed to the richness of modern landscape. Even apart from these artificial advantages, the park is strikingly beautiful; parts of it are covered with stretches of gorse and bramble, whose wild and rugged charms form a contrast to the more ordered grace of the leafy avenues. In the midst of it is a tree-fringed lake. At the south end of this is the three-sided gateway tower, surmounted by castellated turrets, built by the Duke, that he might here indulge in astronomical studies. Almost embowered by trees, it forms a picturesque and striking object. Opposite to it, on the north side, stands the fine old mansion, equally picturesque and infinitely more interesting by reason of the many memories of historical personages associated with it. The house is not the same as it was left by Duke Archibald, for in 1725 his son John rebuilt it; and it was to here he doubtless retired when his spirited defence of the citizens of Edinburgh in connection with the Porteous riots provoked his dismissal from the Government. If its walls could speak, what tales they would have to tell of bygone days, of cabals formed and state secrets discussed within its rooms between the time that Archibald Earl of Islay first made Whitton his seat and the other day when the house was purchased by Messrs. Mawers, Ltd., of Fulham Road, London. The Duke John, if he constructed new walls, was careful to preserve the chief glories of the original mansion—the fine carved panelling, round which he had fresh rooms built, so that none of the symmetry of the original design should be lost by the necessity of reshaping it; the extraordinarily beautiful Charles II. staircase, the superb marble mantelpieces: these were all incorporated in the new building, and other unique treasures which were purchased by Messrs. Mawers, Ltd. Underneath the panelling they discovered some wonderful early English wallpapers, whose beautiful design can only be imperfectly appreciated from the accompanying illustrations. Then there were the unique entrance gates dating from 1675, forged by the Sussex Iron Company, whose craftsmanship was largely employed in the forged ironwork introduced into St. Paul's Cathedral when rebuilt by Sir Christopher Wren, and the fruits of which are now appreciating in value every day.

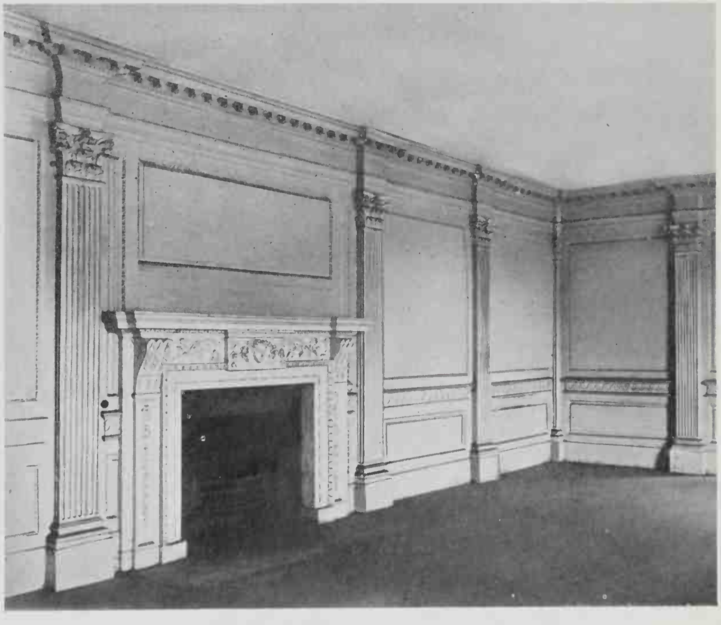


OAK STAIRCASE OF CHARLES II. PERIOD AT WHITTON PARK HOUSE ACQUIRED BY MAWERS, LTD., LONDON

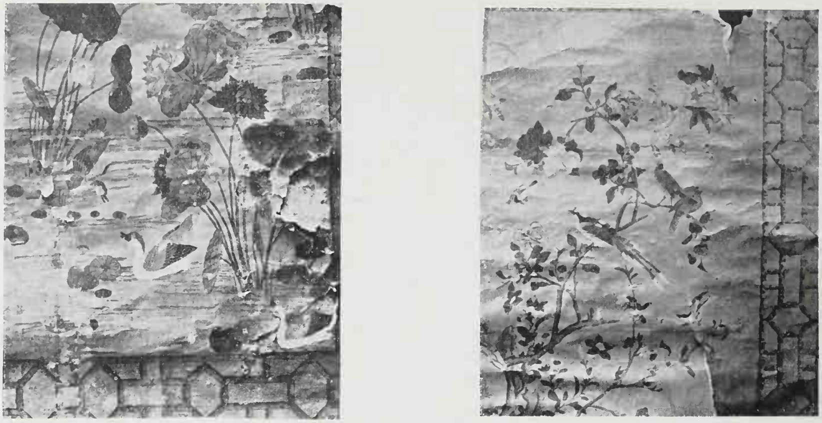


TOP GALLERY OF STAIRCASE, CHARLES II. PERIOD FROM WHITTON PARK HOUSE ACQUIRED BY MAWERS, LTD., LONDON

Even more interesting was the Grinling Gibbons temple, recovered from the lake into which it had been blown during a storm. It is distinguished by that ornate symmetry of design so characteristic of the best work of this period. Of the staircase already mentioned, and the beautiful gallery above, some idea may be gleaned from the accompanying illustrations. A couple of mantelpieces of the earliest Georgian period are also noteworthy as being among the finest specimens of their time extant. There are other delightful pieces garnered from this old summer palace of the Dukes of Argyll—specimens of that chaste elegance which is the hall-mark of the later Stuart and early Georgian periods, when the forms of the renaissance had been perfectly assimilated into English design. These objects, if in many respects unique, are equalled if not matched by many other treasures in the galleries of Messrs. Mawers, Ltd.

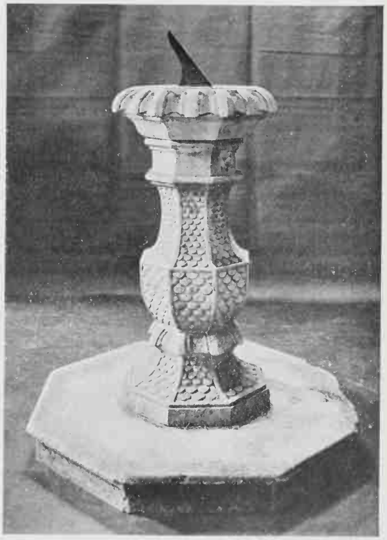


THE PANELLED DINING-ROOM, SHOWING THE DELICATE CARVING AND CARVED MARBLE CHIMNEY-PIECE AT WHITTON PARK HOUSE ACQUIRED BY MAWERS, LTD., LONDON

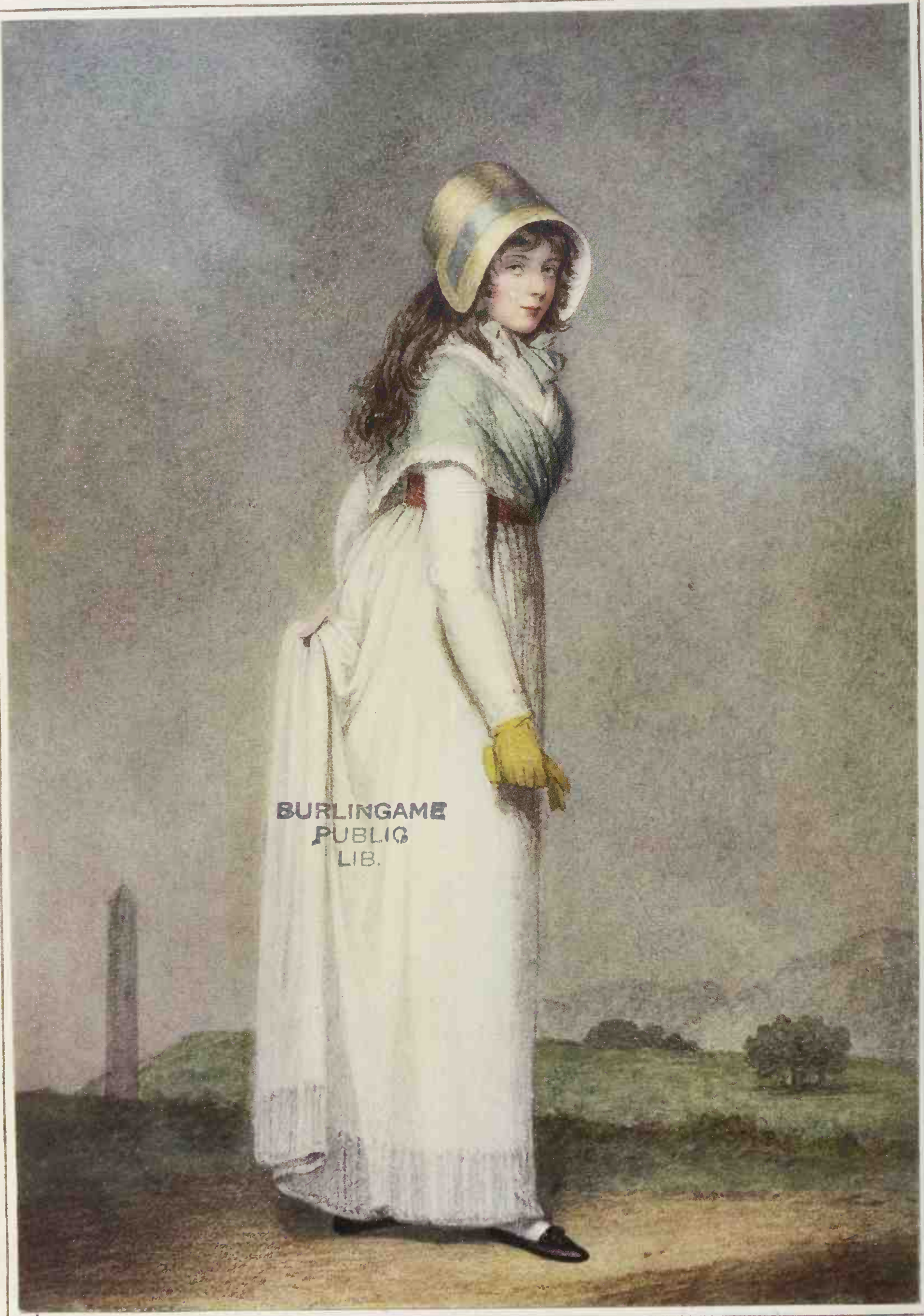


ILLUSTRATIONS OF OLD ENGLISH WALLPAPERS DECORATED WITH CHINESE FIGURES AND EXOTIC BIRDS DISCOVERED BEHIND PANELLED ROOMS AT WHITTON PARK HOUSE ACQUIRED BY MAWERS, LTD., LONDON

(221, etc., etc., Fulham Road, South Kensington); treasures whose like can scarcely be matched elsewhere outside the great national museums; rare pieces of furniture, beautiful carvings, and the other hundred and one *objets d'art* which so delight the eye and gladden the mind of the connoisseur. If one feels a pang of regret that these works cannot remain enshrined in the lordly mansions for which they were intended, yet there is solace in the thought that they have fallen into good hands, that they will be appreciated at their proper worth, not used to mask the inferiority of other pieces, but shown in company of their peers; and when they are again dispersed, as will certainly be their fate, they will go to swell the collections of those connoisseurs and guardians of national collections to whom the Fulham Road Galleries form a Mecca to which they are wont to make frequent pilgrimage.



SUNDIAL ENGRAVED WITH THE ARMS OF THE DUKE OF ARGYLL
IN GROUNDS AT WHITTON PARK HOUSE
ACQUIRED BY MAWERS, LTD., FULHAM ROAD, LONDON



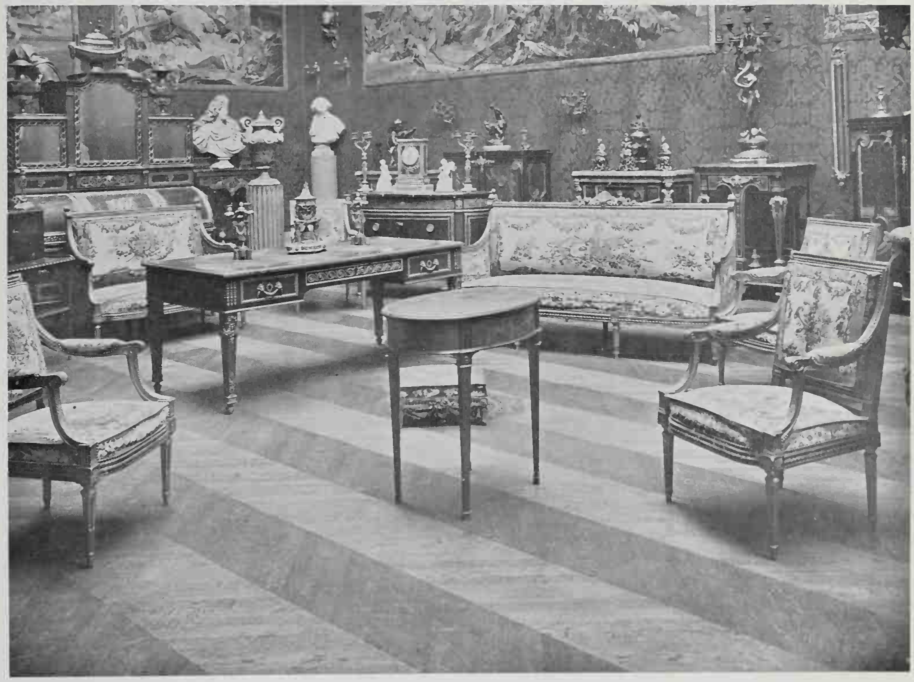
PORTRAIT OF AN IRISH GIRL
BY ADAM BUCK

Notable Collections

Sir John Murray Scott's Collection in the Rue Lafitte

By A. F. Morris

The history of France is written in the collective note subscribed by those *meubles* and decorations collectors have saved to posterity so that those who run may read. Is not Louis XIV.'s own character reflected in the superb examples of the *ébéniste's* skill of his reign? Love of dignity and grandeur were the key-notes of his actions, and he and his ministers were inspired with the aim of creating in France the greatest industry for the gratification of the desires of the artistic and the luxurious. As Molinier said: "Certain expenditures may have been excessive, but they were never useless, because they contributed to make France the veritable *patrie de l'art et de l'industrie de luxe.*"



No. I.—View of one end of the gallery, showing the suite of Louis XVI. furniture and the bust of Cagliostro by Houdon in the corner

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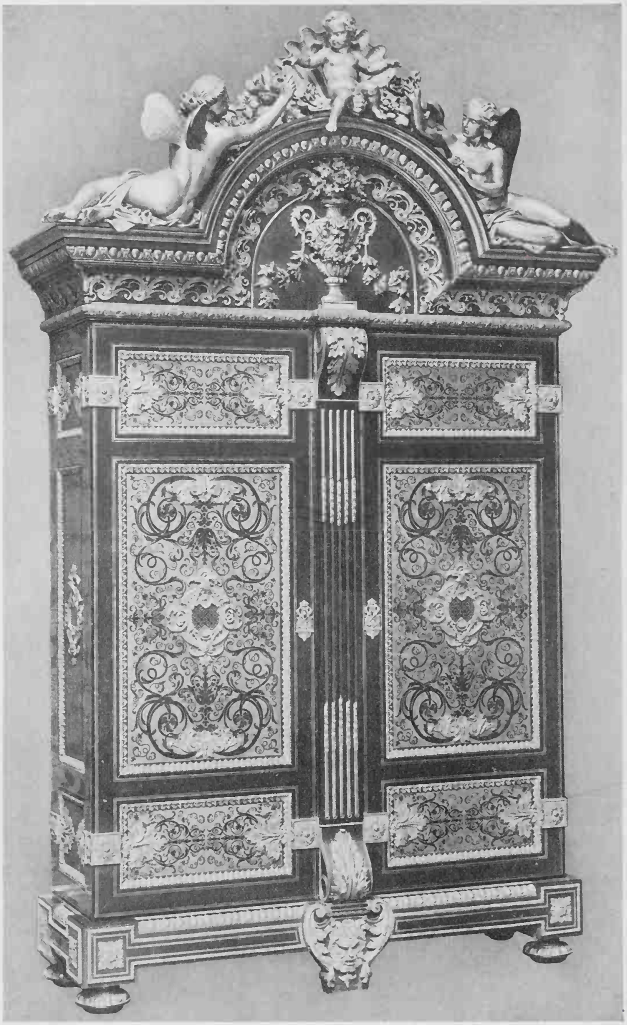
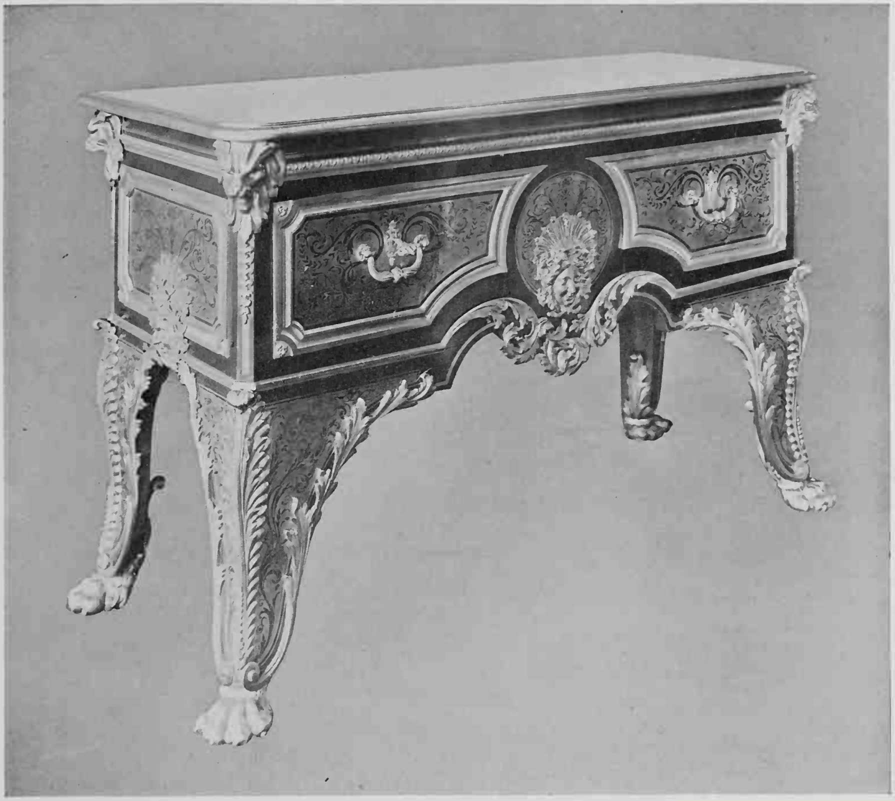


No. II.—GRAND ARMOIRE, PERIOD LOUIS XIV., A MASTERPIECE IN *CONTRE PARTIE* BOULLE

Through all her vicissitudes, the result of the breadth of view taken by that French king and his ministers, France has to a greater or less degree retained the position to which, in many respects, this expenditure raised her.

It must, however, be borne in mind that the tentative movement towards changes of style in the time of Louis XIII. fructified in the reign of Louis XIV., and the same process obtained in all succeeding reigns. The system of co-operation among the various arts in the seventeenth century enables us to-day, however, to classify the style of each epoch in the same wide sense as is conveyed by Voltaire's elastic term, "*siècle de Louis XIV.*"

Strong as was the influence of Italian and Flemish art during the Grand Monarque's reign, the French have always displayed a power of assimilation which enabled their artists to imbue all their works with a characteristic peculiarly their own. Even the foreigners brought to France by Richelieu, Mazarin, Colbert, and others, seem to have acquired this assimilative quality, and, while grafting the tastes of



No. III.—BOULLE COMMODE IN THE FORM OF A COFFER, LOUIS XIV. PERIOD, A FINE EXAMPLE OF THE STYLE OF LE BRUN'S DESIGNS

their several countries upon the tree of French art, yet produced fruit unmistakably indigenous to the soil.

Charles André Boulle, the genius who was the glory of two reigns, had for his closest rival a Belgian, Alexandre Oppenordt, whose work, though bearing traces of Dutch and Flemish feeling, was in such close imitation of Charles André's as to provide the present-day collector with an inexhaustible subject for controversy.

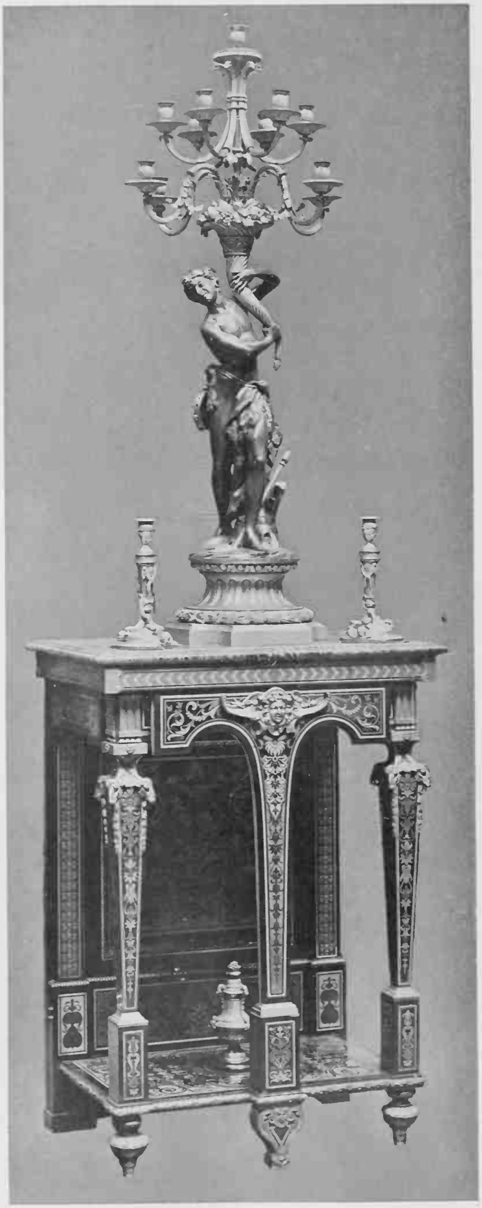
"Two minds with but a single thought" would seem to describe the attitude of patrons and artists of those days, and the medium of the single thought in the time of Louis XIV. might be recognised as Charles Le Brun. This famous organiser, artist, and designer would have scorned the suggestion that there could arrive a day when a schism would separate the working *entente* of artists and craftsmen. Unity gives solidity, and the characteristic note of the seventeenth century was dignity allied with delicacy, dominated by a feeling for structural proportions. This was the outcome of the common impulse inspiring painters, architects, sculptors, *ébénistes*, and *ciseleurs*, and to Le Brun's designs André Boulle, among others, owed the influence which made his work so good.

Never have I been more conscious of this fact than when, by the kindness of the owner, I visited the huge *appartement* in the Rue Lafitte, once the Paris home of the Marquis of Hertford, later of Sir Richard and Lady Wallace, and now of the heir to the residue of the famous Wallace collection, Sir John Murray Scott.

To wander through those rooms, with their fine ceilings and doors ornamented in gilded relief designs of the eighteenth century, their green or crimson hung walls covered by treasures that demonstrate the genius that glorified the reigns of the three Louis, when art was everything, and also to make a tour of the huge private gallery, is like turning the pages of French history slowly backwards from the severe simplicity of the Napoleonic era to the more exuberant classicism of Louis XVI., the rich elegance of Louis XV., the resplendent taste of the Regency, and so to the high influence of the Grand Monarque, who practically brought to fruition the noble ideals and tastes germinated in the reigns of his predecessors.

Representative of all the periods aforenamed is the collection gathered together in the gallery.

Grouped at the end near the entrance are cabinets, tables, *fauteuils*, *tabourets*, *garnitures* of the Louis XVI. epoch. In the centre stands an equestrian bronze statue of Louis XV.; beyond him are grouped examples of furniture of the time of his successor, and at this end of the room a superb *chéminée* carries one of the most valuable *garnitures* in Europe, consisting of a *pendule aux flammes*, completed by Clodion candelabra. On the wall above this hang three tapestries of Louis XIV. date. On the other walls hang superb examples of the Beauvais and Gobelins looms, after the designs of Le Prince, Coypel, and Boucher. Round the gallery, as in the circular salon, Charles André Boulle's genius is very completely exemplified by the series of cabinets, *consoles*, *bureaux*, and *commodes*.

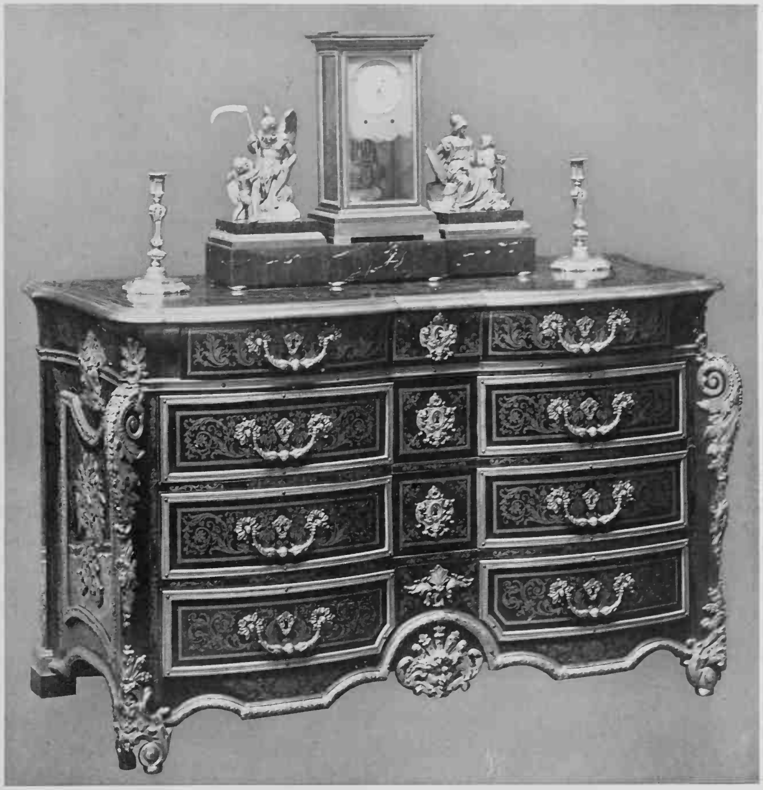


No. IV.—BOULLE CONSOLE, PROBABLY ORIGINALLY THE *PARTIE INFERIEURE* OF A CABINET THE FEET ARE OF LATER DATE THE FRIEZE SHOWS BLUE COLOURING UNDER THE SHELL THE CANDELABRUM IS A CLODION MODEL, SIMILAR TO A PAIR IN THE LOUVRE

"*L'attribution, c'est l'audace*," and this is essentially true in judging the "pieces" made in the style which, since his day, have been known as Boulle *marqueterie*.

That Boulle was a prolific worker, the inventories of the Mobiliers du Couronne de Roi amply testify. It is not remarkable that he left so many footprints in the sands of time when one remembers that his fame held good practically through two glorious reigns, and that he worked for such widely different patrons as the King of Siam and the Kings of France.

It is a recognised fact that all the furniture in the so-called Boulle style does not belong to the reign of Louis XIV., and that the designs of his day were utilised by the artists of the late eighteenth century. It was in the beginning of the reign of Louis XVI. that the collecting of *commodes* and cabinets by Boulle became the rage, and the demand thus created was largely satisfied by copies of the original models from the workshops of



No. V.—FINE BOULLE COMMODE, PERIOD LOUIS XIV., STYLE OF LE BRUN THE BAROMETER STANDING UPON IT IS LATE LOUIS XV. PERIOD THE TWO GROUPS REPRESENT TIME AND WISDOM

well-known cabinet-makers, such as Moligny and Jacob.

The chief difference between copy and original lies in the working and finish of the bronze mountings. "The sumptuousness of the King, who took the sun for his emblem, the tireless genius of a Boulle, the prodigious skill of such men as Riesner and Caffieri, were destined to bring the use of metal in decorating furniture to a point little short of prodigality."* But the true Boulle characteristic in bronzes is the breadth and grandeur found in all the work of Louis XIV.'s period, less pronouncedly so in that of Louis XV., and rarely arrived at by his imitators of the eighteenth century. Michael Angelo's drawings had a great influence on Boulle, also the trend of taste under Louis XIV., which was of the grandiose order, was well established when he began to work.

Sir John possesses no examples of the *marqueterie* in coloured woods for which this artist was also famous; but a particularly fine specimen of that *contre partie* work which Boulle evolved to solve the problem of waste in expensive materials, is the large *armoire* herewith illustrated. The airy grace and restrained prodigality of the arabesques suggest the influence of Bérain, though the fine bronze group of figures on the cornice, that balance so admirably the massiveness of the general structure, makes one believe that here we have a pronouncement of Boulle's genius that owes little to the assistance of other artists.

Another stately example is the *commode* in the form of a coffer (No. iii.), which forms one of a pair standing in the dining-room adjoining the gallery. The fellow *commode* is *première partie*, thus supporting the theory that most of Boulle's *meubles* are to be found in duplicate, owing to the aforementioned system of reversing the scheme of inlay.

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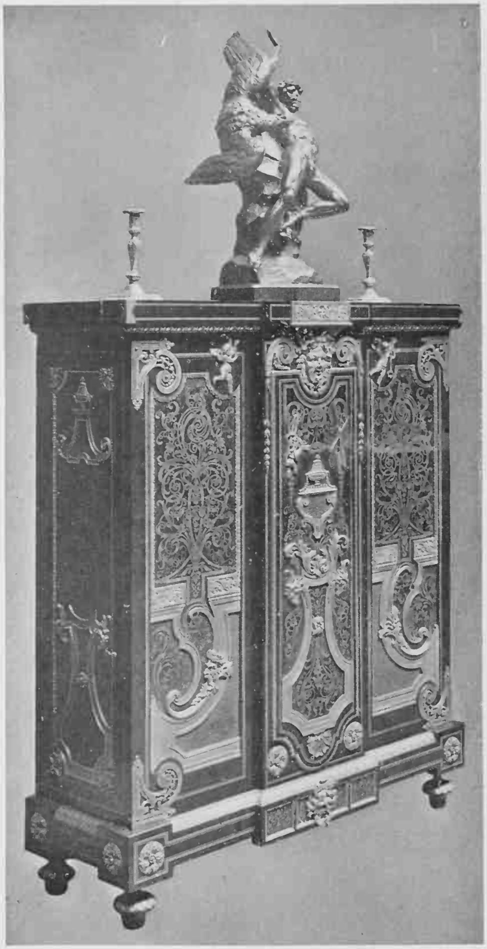
* Havard.

Boulle also frequently indulged in a mixture of the two methods, with entirely satisfactory results, as may be noted in the *console* which supports a fine Clodion candelabrum (somewhat similar in design to those in the Louvre). The central support has the design of tortoiseshell, while the two legs are inlaid with metal. This is one of the series of *consoles* that suffered by the misjudgment of those who handled, later, many of Boulle's masterpieces ; the marble top and the feet, in the form of tops, having undoubtedly been added in the eighteenth century.

A very handsome *commode* stands at the end of the gallery, under a chased seventeenth-century gilt *pendule* and pair of *appliques*. The slightly *bombé* drawers, and the restrained dignity of the mounts, proclaim this a piece of early Boulle in *première partie*. On it stands a fine Louis XV. barometer, flanked at either side with a gilt bronze group of Time and Wisdom respectively.

A set of three *armoires basses*, to which probably the feet have also been added (No. vi.), are similar to some in the Louvre, and display Le Brun's occasional lapse into excess of detailed ornament.

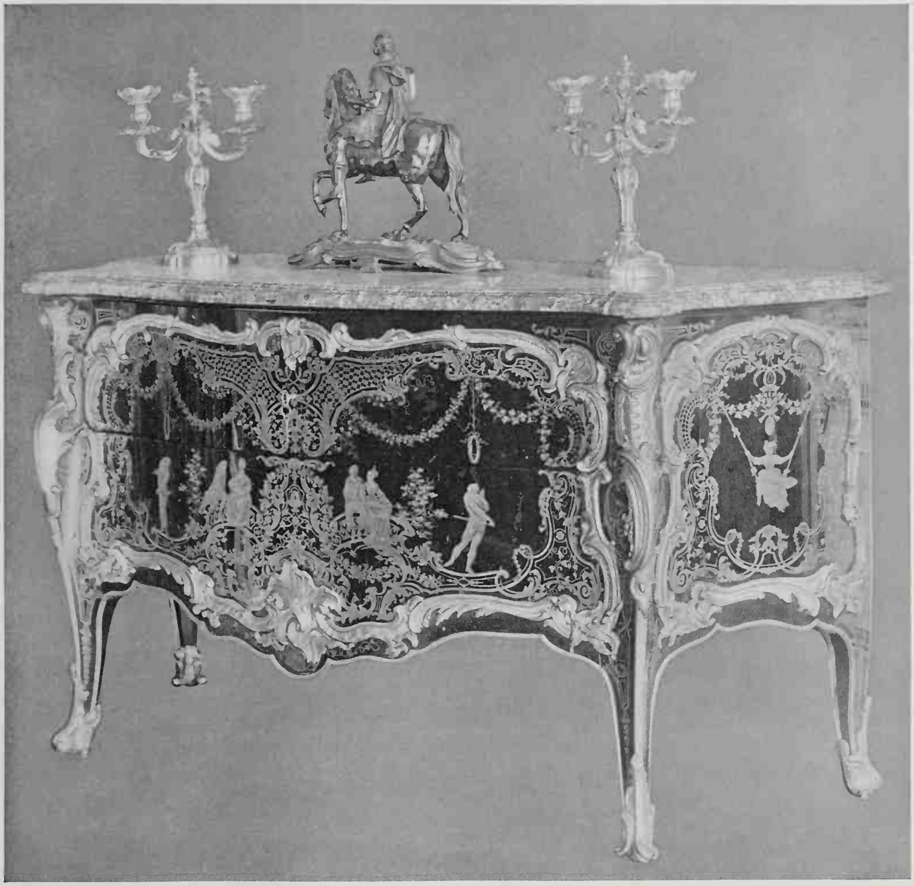
Boulle recognised so fully the merits of his contemporaries that he utilised their talents for his own creations, and in being assisted by J. Bérain (who indeed was his chief provider of light arabesque designs), by Pierre Golle, the Dutchman (who came to Paris under Colbert's direction, and worked harmoniously with his great rival), by Domenico Cucci, the maker of cabinets at the Gobelins, and of many mountings for Boulle cabinets, etc., he but sustained the tradition of his time which created intimate associations between various artists and arts.



No. VI.—ONE OF THE SET OF THREE BOULLE CABINETS IN THE GALLERY THE ATTRIBUTES AND THE BRONZES GENERALLY ARE IN THE STYLE OF LE BRUN

Audran, Gillot, and Watteau, painters and decorators who infused a novel lightness into the heavy dignity of taste hitherto governed by Le Brun, also later affected Boulle, and to their influence, if not to the actual design of one of them, may be attributed the airy grace of the scene from the old Italian comedy which decorates the unique commode (No. vii.) that presents the famous *ébéniste* in a very unusual aspect, the general form of which is undoubtedly late Louis XV. I have never seen anything to compare, both in colour and grace, with this *meuble*, to which the exceptionally large, unbroken surface of tortoiseshell imparts a luminous depth of colour, while the inlay sounds the note of the new fragility and daintiness which was struck forcibly in the succeeding reign.

The light elegance of this piece makes the redundant ornament of the replica of the famous *cabinet des médailles* of Louis XV. (No. viii.) in the Bibliothèque Nationale somewhat overpowering. The extravagance of the rococo phase governed the imagination of the brothers Slodtz, who designed this cabinet for the reception of the coins struck in the reign of Louis XIV. The *ébéniste* Gaudreaux executed this piece in 1739. One noteworthy difference exists in



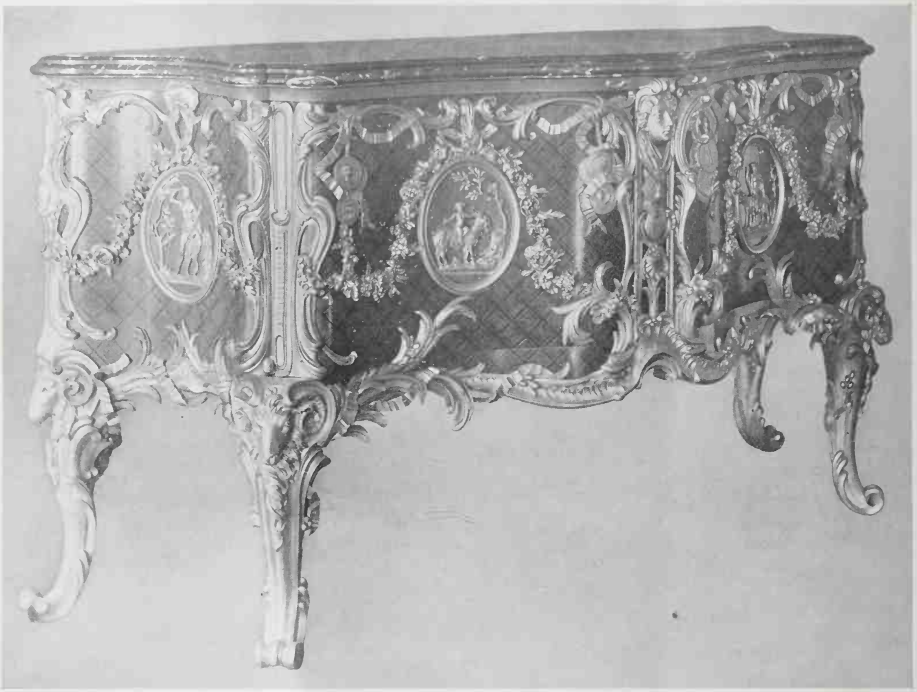
No. VII.—UNUSUAL EXAMPLE OF BOULLE MARQUETERIE IN HIS LATER STYLE WHEN INFLUENCED BY THE DESIGNS OF GILLOT AND WATTEAU

this copy, namely, the groundwork, instead of being in plain *bois d'amarante*, is of *marqueterie* of geometrical pattern, such as Cressent and nearly all the *ébénistes* of that reign favoured.

There is something curiously suggestive of the possibility of the same design having served the two leading *ébénistes*, in the fact that for many years this monarchical *médailler* was attributed to Charles Cressent, and only the discovery made by M. G. Bapst confirmed Piganoil's assertion that it was the work of Gaudreaux. Two encoignures to match were made later by the cabinet-maker Joubert; these also have their counterparts in Sir John's collection.

Two authenticated cabinets by Cressent, when he had a furore for *singeries*, are further objects of interest in this *salon vert*. The lightness and exquisite completeness of the bronze ornaments seem again to foreshadow the comparatively fragile charm of the work of the *ciseleur* under Louis XVI. The point of interest of the central motif is a monkey dancing across a tight-rope, carrying two hoops aloft, while in the corners below him two more monkeys act as orchestra.

Sir John is rich in the possession of paintings by Boucher and his contemporaries, but the most beautiful of all is that which hangs over the aforementioned *médailler*, and originally ornamented a ceiling at Bagatelle (No. xi.). The flesh-tints are exquisite, while the rhythmic grace of the composition excites the most ardent admiration.



No. VIII.—REPLICA OF THE LOUIS XV. MEDAILLIER, STYLE ROCAILLE, WHICH WAS MADE BY GAUDREAUX FROM THE DESIGNS OF THE BROTHERS SLODTZ, AND IS NOW IN THE BIBLIOTHÈQUE NATIONALE
IN THE REPLICA THE MEDAILLIER IS INLAID, BUT IN THE ORIGINAL IT IS OF PLAIN BOIS D'AMARANTE
THE MEDALLIONS HAVE A BLUE GROUND

Apropos of pictures, it seems fitting that, in this home of much that forms French history, a portrait of Louis XI. should find a place. It hung formerly in the Palais Royal. The figure is well drawn, and the painting contemporary in style, though the artist is unknown. During the revolution of 1848, a rioter put a bullet through the heart of this presentment of the king, surnamed the Cruel, but the damage has since been repaired.

It is a task of some bewilderment to select for description the *objets d'art* gathered together in the Rue Lafitte; it comes within measurable distance of an essayal to describe the contents of Hertford House in a few pages. I have contented myself in this first part with notice of some of those *meubles* that are antecedent to the epoch of Louis XVI.

Among other examples of Boulle *marqueterie*, of which Sir John possesses every kind, is a noteworthy replica of the *Grand Cabinet*, surmounted by a clock, with the arms of Bavaria held aloft by lions, which Boulle executed in 1713, and which now belongs to the Duke of Buccleuch. The inlay of the base in the copy seems a little different, and the arms displayed are those of the Hertford family, but the same standard of workmanship is observed.

Most of the furniture in the gallery is large; among the few delicate pieces to be noted is the little commode illustrated, together with a *chaise longue*, both of Louis XV. period (No. x.). The centre panel of the table lifts up and discloses a "*toilette*" compartment; the floral inlay is charming, as, indeed, is the general form of this little gem. The frame of the *chaise* is carved wood gilded; the covering of Beauvais tapestry had faded to a beautiful medley of dull wine shades, buffs, and pinks. In this piece the form also rivets attention; the absence of superfluous ornament makes the frame act *as* such to the fine tapestry, and the unity of idea throughout is characteristic of the best period of Louis XV.

The Louis XV. suite, covered with tapestries after Casanova's design, is no unimportant feature of this *galérie de luxe* (No. ix.).

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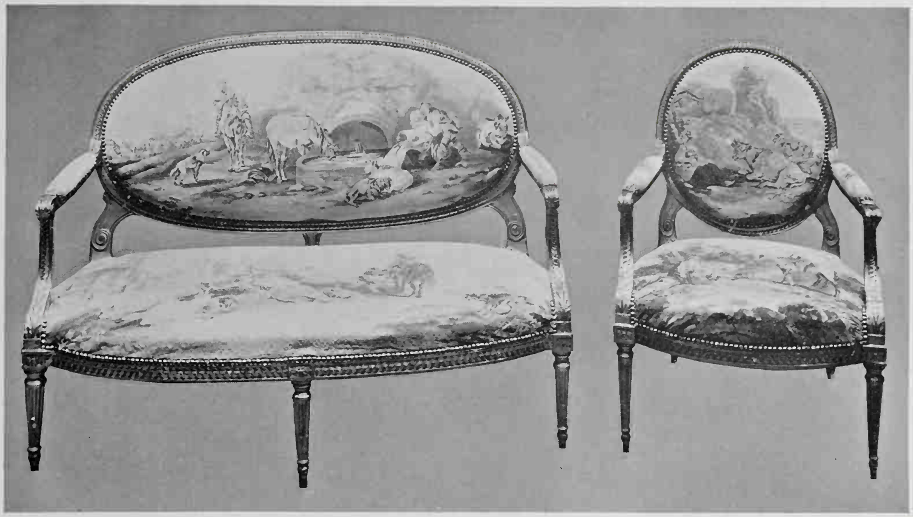
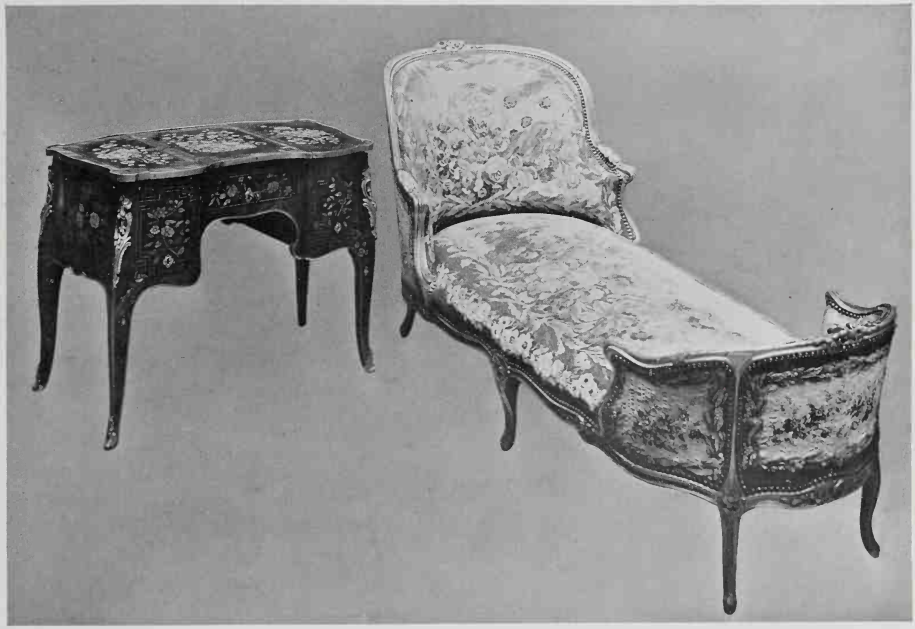
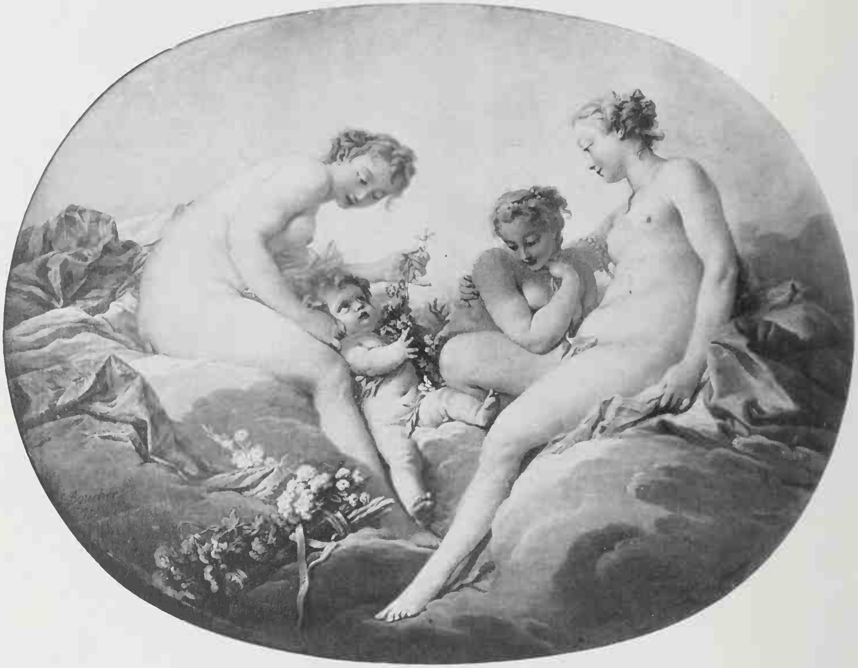


No. IX.—CANAPE AND FAUTEUIL, LOUIS XV. STYLE, COVERED IN TAPESTRY AFTER CASANOVA



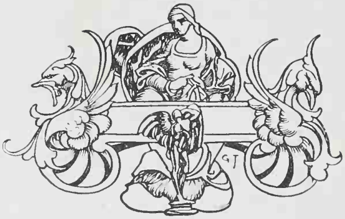
No. X.—A PERFECT EXAMPLE OF THE CHAISE LONGUE IN THE BEST PERIOD OF LOUIS XV., TO WHICH ALSO BELONGS THE LITTLE COMMODE DE TOILETTE, DELICATELY INLAID WITH A FLORAL DESIGN



No. XI.—PANEL BY BOUCHER, TAKEN FROM A CEILING AT BAGATELLE, AND NOW FRAMED UP AS A PICTURE

It comprises a *canapé*, *fauteuils*, and *chaises*. No greater contrast between the tastes that prevailed at the beginning and the end of the eighteenth century can be afforded than by the tapestries utilised for upholstery. Under the ægis of the Well-Beloved, it was the painter, with subjects historical, sylvan, mythological, and religious, who dominated the tapestry designs; whereas under the unfortunate Louis XVI., it was essentially the decorator whose influence was brought to bear on this branch of art.

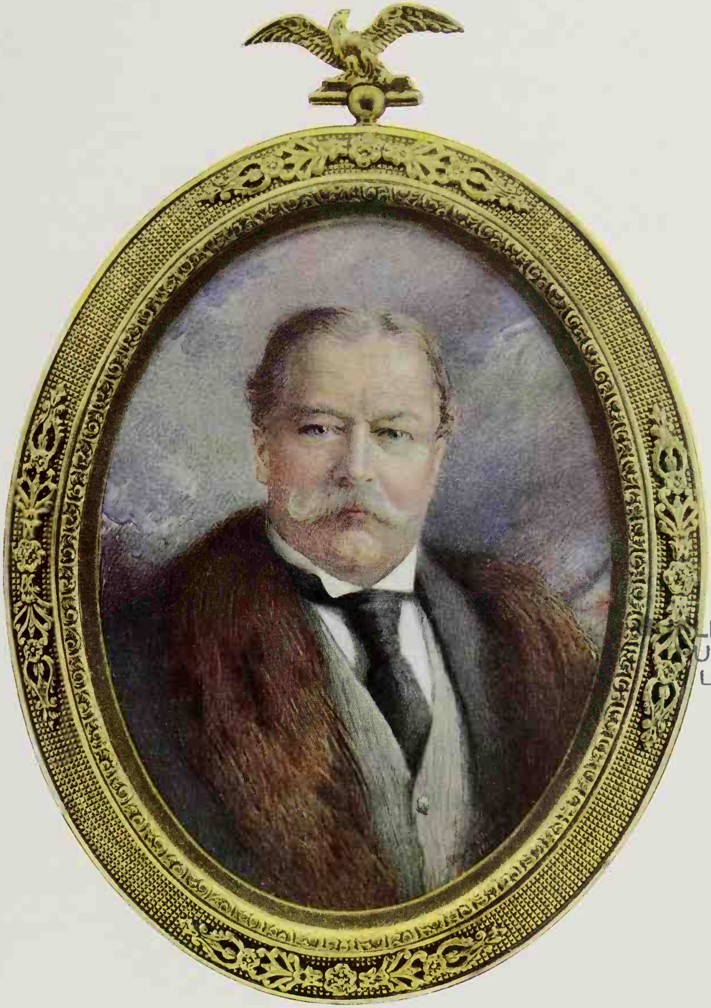
Compare the chair tapestries in the Louis XVI. suite (No. i.) with the *canapé* and *fauteuils* of Louis XV. period, and therein you will see a reflex of the character of the *haut monde* of each epoch.



PRESIDENT WILLIAM H. TAFT,

From a Miniature by
Alyn Williams.
President of the Royal Society of
Miniature Painters.

❦



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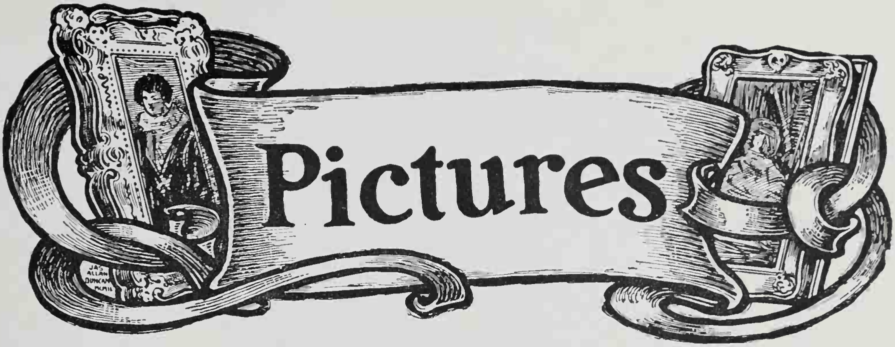
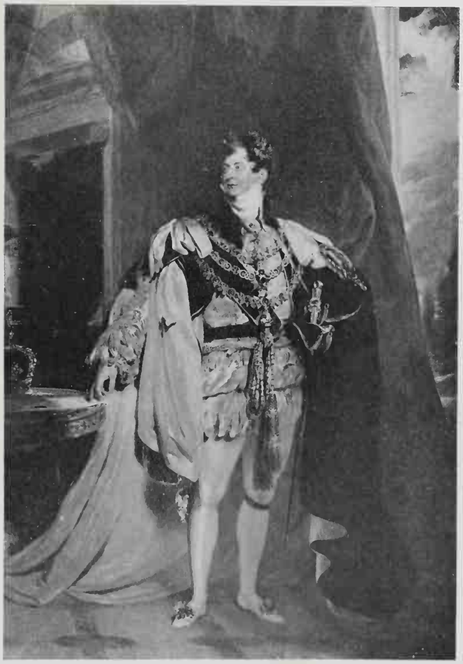


Pictures

The New Vatican Gallery

By Ettore Modigliani

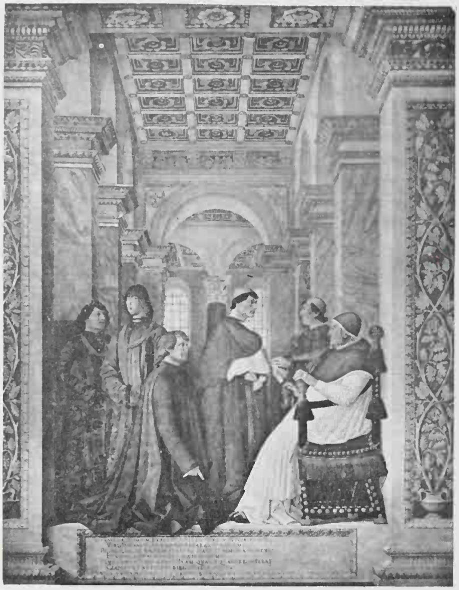
If the rearrangement of the Vatican Gallery had been confined to the replacing of the pictures in other rooms and better light, and to the correction of wrong attributions, it would certainly not have made so great a stir and aroused so much interest in the art world. But far more has been achieved at the Vatican. What has been done amounts to the creation of a new Pinacoteca, a great art institution in which it is difficult to recognise the old ill-housed, ill-ordered, tastelessly and unscientifically arranged Papal Gallery in the badly-lighted third floor of the Palace. As a matter of fact, the old Papal Pinacoteca, rich as it was in world-famed masterpieces, only forms the kernel of what is now the Vatican Gallery. Indeed, there was a very general desire to see all the movable works of art that were scattered over the various apartments of the Vatican and Lateran reunited in a worthy setting. And Pope Sarto, remembering his predecessor's generous act in restoring and opening the Borgia apartments to the public, desired to connect his name with the establishment of the great Vatican Gallery, which will surely be the most notable artistic event of his Pontificate.



KING GEORGE IV. BY SIR THOMAS LAWRENCE

From the distant palace of S. Giovanni in Laterano were brought the pictures that had been there imprisoned, as it were; among them Antonio da Murano's great polyptych, signed and dated 1464, Carlo Crivelli's famous *Madonna and Child*, a triptych by Benozzo Gozzoli, a *Coronation* by Fra Filippo Lippi, the *George IV.* by Sir Thomas Lawrence, etc.; from the hitherto inaccessible private apartments of the Pope was definitely given the *St. George* by Paris Bordone, one of the great Venetian colourist's most powerful works (see The Connoisseur Magazine, September, 1906, page 29); and with this were consigned Antoniazzo Romano's *Madonna della Rota;* Bernardino de' Conti's signed and dated portrait of the child Francesco Sforza, son of the Duke Gian Galeazzo; and Sebastiano del Piombo's *St. Bernhard;* from the Museo Cristiano Vaticano came that precious and rich collection of small Tuscan and Umbrian pictures which have recently been the object of lively attention among the critics, but which, badly displayed, and even piled one upon the other in the narrow cupboards of the rooms adjoining the library, could not be studied as well as they deserved.

To these works have been added others from the library, from the various apartments of the Palace, and from the store-rooms, which, in the case of an establishment like the Vatican, never fail to yield some surprise, such as the polyptych of the *Virgin and Saints*, signed by a hitherto unknown painter, Giovanni Bonsi of Florence, 1371; a beautiful *Christ Denied by St. Peter*, by Caravaggio; and a *Repose in Egypt*, by Baroccio, painted for Simonetto Anastagi, which, though once famous, was believed to have been lost.

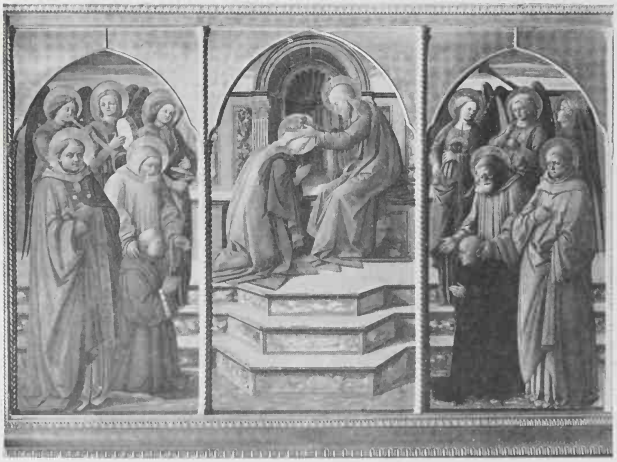


SIXTUS IV. APPOINTING BARTOLOMEO SACCHI PREFECT OF THE VATICAN LIBRARY BY MELOZZO DA FORLÌ

The credit for these finds is particularly due to Dr. Pietro d'Achiardi, who from the beginning collaborated with Monsignor Misciattelli, Prefect of the Papal Palaces, the architect Schneider, and the painter Seitz, Director of the Pinacoteca, in the preparation of the new galleries, and in the selection and systematising of the works, and who, on the recent death of Ludovico Seitz, was charged with the task of carrying the enterprise to a conclusion.

The new rooms that are now harbouring this wonderful collection are those which were once occupied by the *Floreria Vaticana* (great store-rooms of the Apostolic Palaces) at the end of that silent *Via delle Fondamenta* which, going all round the back of the church of St. Peter, divides Italian from Papal territory. The lofty ceilings of the eight rooms are decorated with elegant stucco work in Renaissance style, in which the arms of Pius X. are frequently repeated. The doorposts are clad in white marble, the walls covered with rich green silk tissue above a high dado of inlaid wood. To increase the sumptuousness of the setting, some magnificent vases of precious coloured marbles have been brought over from the *Galleria dei Candelabri*, which help to give the gallery the appearance of a rich apartment rather than of a cold art collection.

The works have been arranged partly in chronological order, partly according to the topography of their origin, since the nature of the collection and the number of the rooms did not allow of a definite decision for either method of arrangement. To the right of the vestibule, which is dominated by a marble bust of Pius X., with an inscription commemorating the establishment of the new Pinacoteca, is the room of the *trecentists*, to which have been allotted several of the pictures from the *Museo Cristiano*, and the unknown polyptych by Giovanni Bonsi above referred to.



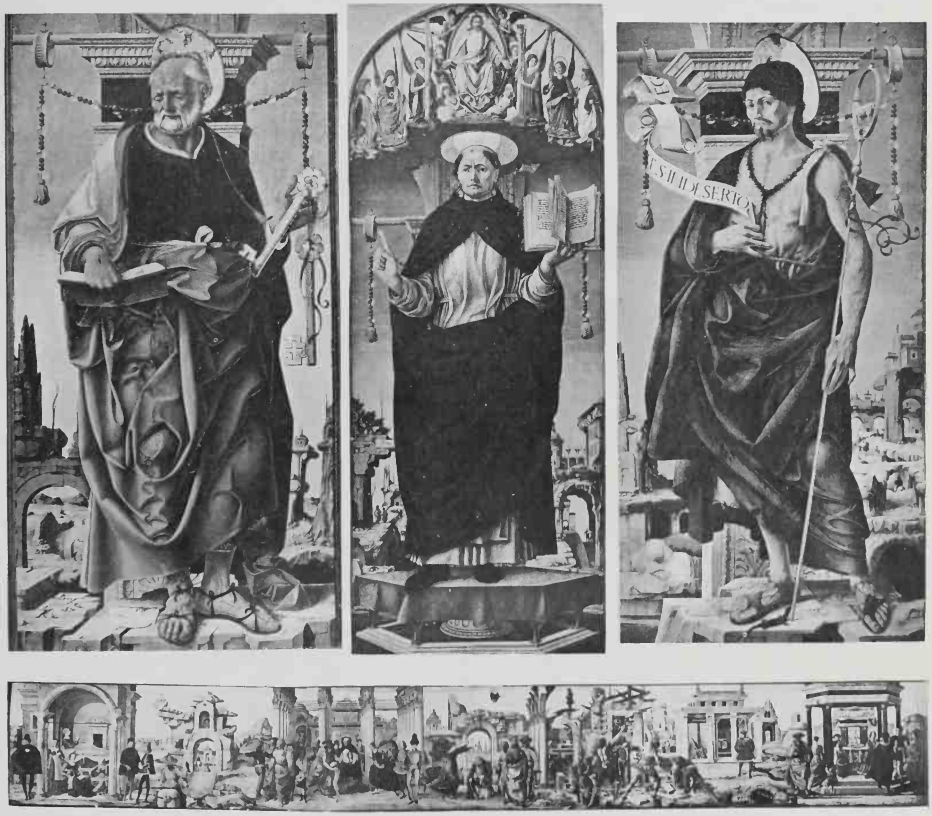
CORONATION OF THE VIRGIN BY FRA FILIPPO LIPPI

Next comes the room of the

quattrocentists, which holds some of the most important pictures in the collection. I will only mention Leonardo's *St. Jerome* (whose head was found under a cobbler's bench!); the wonderful predella by the Ferrarese Francesco del Cossa belonging to the triptych of which the centre is in the National Gallery in London, and the wings at the Brera;* the *Coronation of the Virgin*, by Fra Filippo Lippi (a masterpiece painted by the artist for Carlo Marsuppini); and the polyptych by Benozzo Gozzoli, with *St. Thomas receiving the Girdle from the Virgin* in the centre. But the real gem of this room is the fresco by Melozzo da Forlì, representing Sixtus IV. appointing Bartolomeo Sacchi, called il Platina, Prefect of the Vatican Library, a masterpiece which can at last be admired according to its true merit, and which, removed by Leo XII. from the place where the master had painted it in 1477, had ever since been half hidden from view. It is no exaggeration to say that this solemn picture has been almost a revelation. The great Romagnole master attains here to such height, especially in the figures of the Pope, of Platina, of Cardinal Giulio della Rovere (afterwards Julius II.), who is standing beside Platina, that one may well ask whether the art of portraiture had not spoken its final word in this fresco, so great is the truth, the life that animates these marvellous heads.

In this room is also the beautiful portrait by Bernardino de' Conti, from the private rooms of the Pope. Little Francesco Sforza, great-grandson of the founder of the Sforza rule in Milan, is here shown at the age of five, as may be gathered from the inscription at the foot of the picture:—

VERA IMAGO PRIMO GENITI LEGITIME ILL̄. MI QVON.



FRANCESCO DEL COSSA'S GREAT TRIPTYCH, RECONSTRUCTED FROM THE PORTIONS AT THE NATIONAL GALLERY, LONDON; THE BRERA, MILAN; AND THE VATICAN MUSEUM

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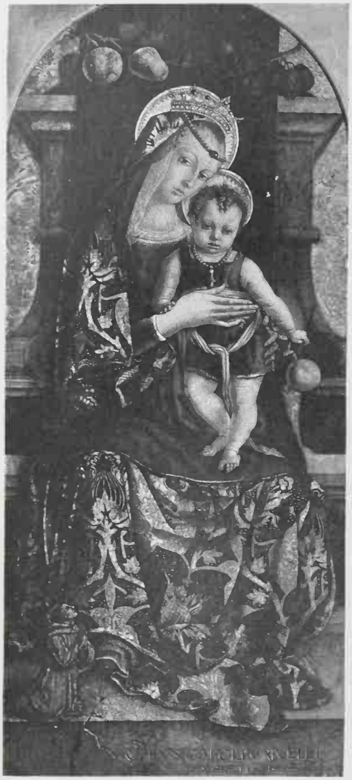
* According to Frizzoni, this ancona by Cossa is the one recorded by Vasari as existing in the Griffoni Chapel at S. Petronio, Bologna, and by him attributed to Lorenzo Costa.



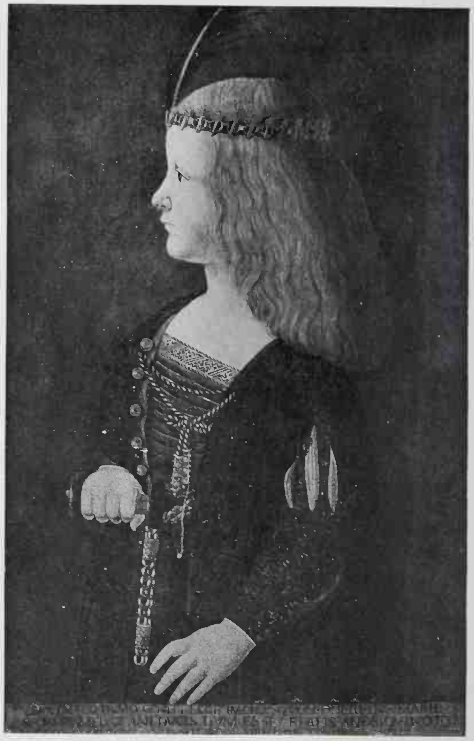
MADONNA AND CHILD BY CARLO CRIVELLI

D . NI IO. GZ. MARIE SFORTIE MEDIOLANI DVCIS DVM ESSET ETATIS ANOR . QVINQTO . MCCCCLXXXXVI DIE XV IVNII . BERNARDI DE COMITIBVS OPVS.

Six years later, the poor youth, taken to France by Louis XII. and made Abbot of the Benedictine Monastery of Marmontier, died through a fatal hunting accident. Particularly noteworthy in this portrait is the costume with its carefully wrought details.

To reach the Raphael room, we have to cross a room dedicated to the masters of Umbria and of the Marshes. Here is, next to the great polyptych by Niccolò Alunno, the picture by the Pinturicchiesque Antoniazzo Aquili, called Antoniazzo Romano, for which a better place would have been near the Melozzo fresco in the preceding room, so clear is the influence exercised by the Forlì master upon the Roman painter.

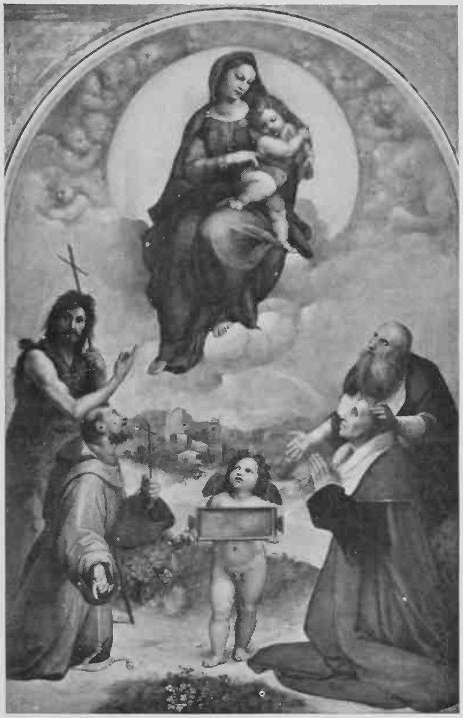
This is the picture offered to the ecclesiastic tribunal of the *Sacra Rota* (whose coat of arms is represented on the step of the throne) by its president, Monsignor Brancadoro; and it must undoubtedly be considered the masterpiece of Antoniazzo, who, in the portraits of the twelve Auditors, attains to a power of expression and an accent of truth that will not be found in his always conventional Madonnas and Saints.



FRANCESCO SFORZA BY BERNARDINO DE' CONTI

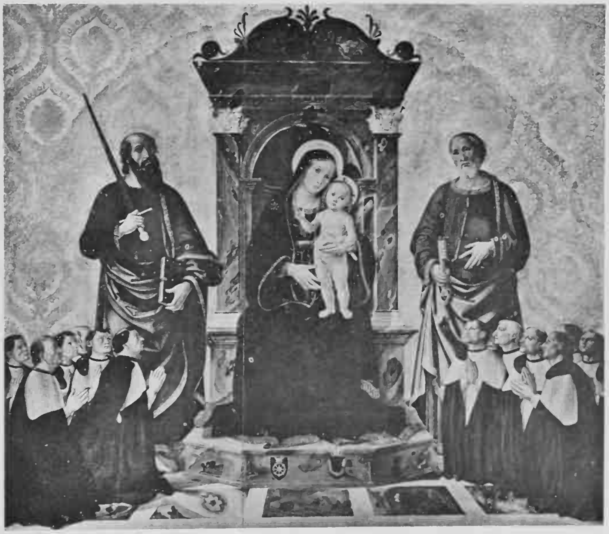
And now we come to the Raphael room, in which are gathered all the works by Perugino, Raphael, and their pupils. Here is Raphael's *Transfiguration*; his predella with the *Theological Virtues*, which once formed part of the great *Deposition* now at the Borghese Gallery; the *Coronation of the Virgin*, and the predella with the scenes from the life of the Virgin and of Christ: and finally, most famous of all, the *Madonna di Foligno*, painted by order of Sigismondo Conti, Secretary of the Julius Pontife II., to commemorate the saving of the Conti house during the siege of Foligno, which is represented in the background. Amongst all Raphael's pictures this is surely one of the most powerful and most brilliant in colour. The brilliant, luminous, humid landscape rightly reminded Crowe and Cavalcaselle of Dossi's brush.

Three more rooms open from the vestibule: that of the Venetians, which includes the altarpiece by Titian, once in S. Niccolo dei Frari, so much admired by Sir Joshua Reynolds, the sweet *Madonna and Child*, by Carlo Crivelli, signed and dated 1482, and the same master's lunette with the tragic *Pietà*, which belonged to the old Pinacoteca; the Seventeenth-Century Room, in which are displayed, around Dominichino's *Communion of St. Jerome*, the works of Caravaggio, Guido Reni, Ribera, Guercino, and the Roman Andrea Sacchi, who is represented by the luminous silvery *Vision of S. Romualdo*, which seems to be painted in the manner of Le Sueur, and was in the seventeenth century held to be one of the four finest pictures in Rome. Finally, there is the Foreign Room, where, among works of not very great importance, Sir Thomas Lawrence's *George IV.* triumphs in all its splendour. Rarely has the sense of sovereignty been expressed, I will not say more profoundly, but with such sumptuousness of gold, jewels, and silk depicted with a brush full of vivacity and fire on an enamel-like surface. The raven-black of the cloak, the white of the dress, and the red of the background are the three fundamental colour notes that give the picture the inimitable harmony of which few artists knew the secret better than Sir Thomas, master of every fascination.



MADONNA DI FOLIGNO BY RAPHAEL

With this magnificent work, the last in chronological order, closes the history of the new Vatican Gallery.



MADONNA DELLA ROTA BY ANTONIAZZO ROMANO

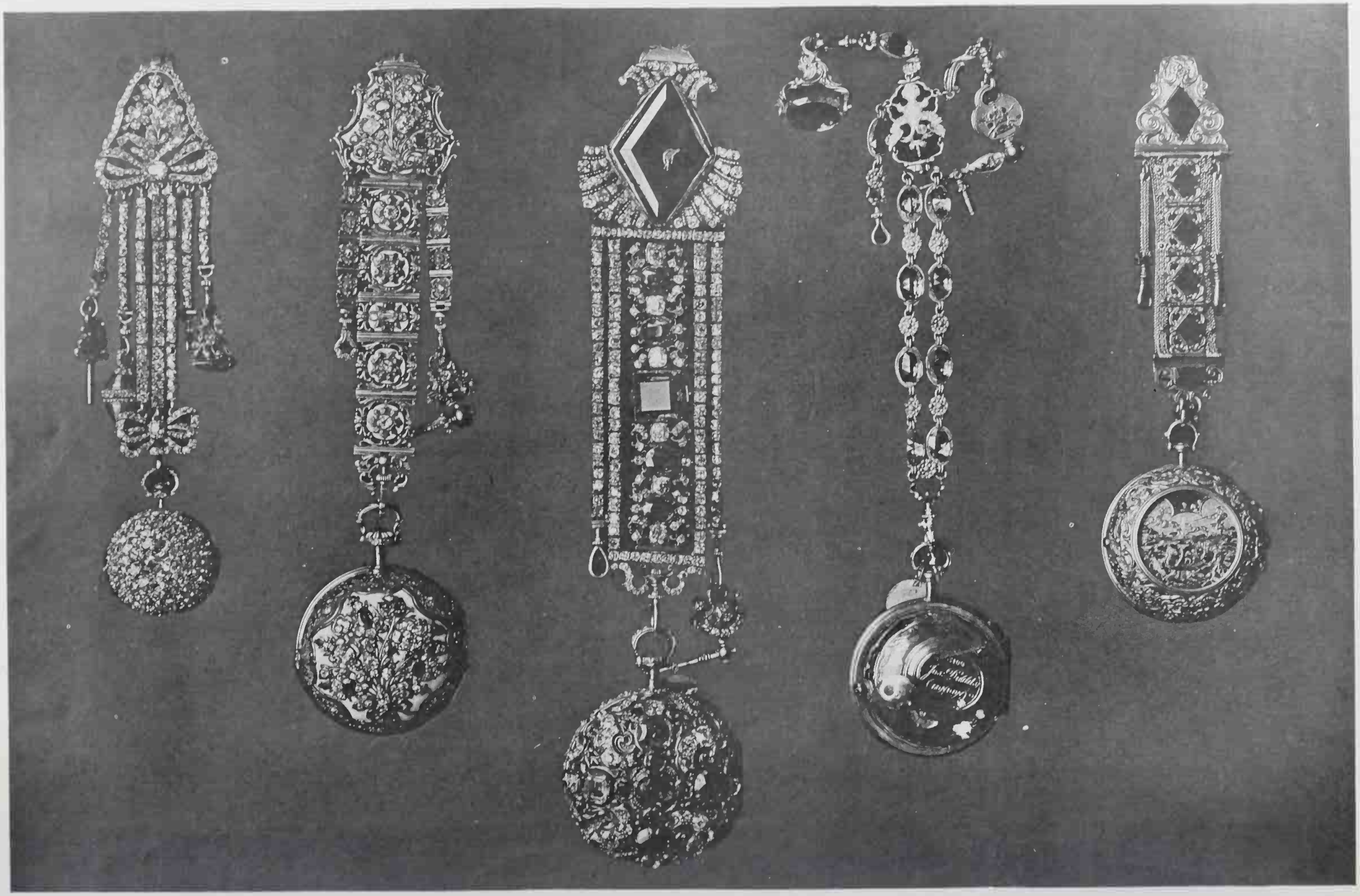


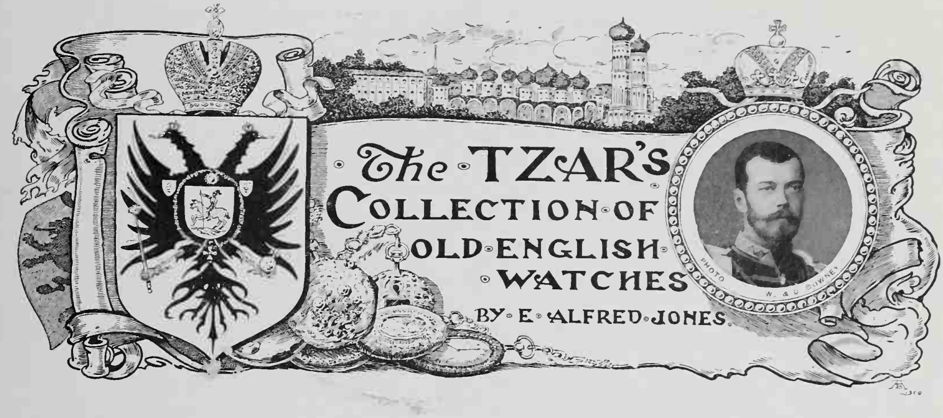
Plate I.—No. 1
WATCH BY ROBERT HYNAM

No. 2
WATCH BY SERRÉ

No. 3
WATCH BY GODFRIE POY

No. 4
WATCH BY JOSEPH DUDDS

No. 5
WATCH, MAKER UNKNOWN



The Tzar's Collection of Old English Watches

By E. Alfred Jones

In no other country on the continent of Europe are there so many English objects of art as in Russia. The natural question is, how came these objects there? The remarkable collection of old English silver, beginning with one of the rare Tudor font-shaped cups of 1557-58, was for the most part the gifts of successive English sovereigns from Elizabeth to Charles II. to the Tzars of Russia from "Ivan the Terrible" to Alexis. All these treasures are preserved in the Kremlin at Moscow, and the statement may be made without exaggeration that many of these pieces of silver cannot be matched in any collection, not even in England itself. The Empress Elizabeth, daughter of Peter the Great, added to this collection, and her greater successor on the Russian throne, Catherine II., bought many unique examples of the English goldsmith's art of the eighteenth century. Her acquisition of the Walpole collection of pictures from Houghton Hall was one of the earliest losses sustained by this country from foreign collectors, before the advent of the American buyer. And it was Catherine who bought the great and splendid service of Wedgwood, some of which was exhibited in London last year, by the gracious permission of the Emperor of Russia, and has since been catalogued, thanks to the enterprise of Messrs. Wedgwood.

Not the least of the Empress Catherine's activities in collecting was the acquisition of the unrivalled series of English gold and jewelled watches, chatelaines and etuis of the eighteenth century. Other collections can show earlier English watches, but not one can vie with this in the splendour and costliness of the series preserved in Peter the Great's gallery in the Winter Palace at St. Petersburg. It was my privilege to examine these personally, and to have them all photographed some time ago, and a brief account of the collection will doubtless be of interest, as well as a revelation, to many readers of The Connoisseur Magazine.

The collection numbers about fifty watches, exclusive of several watches set in ornate and costly stands for the table, and, except seven, all have chatelaines. Some of the choicer specimens have been singled out for illustration and description here. The first illustration shows five gold watches and gem-set chatelaines, the first being entirely covered with diamonds of "brilliant" cut and of great purity. The chatelaine of seven chains is likewise set with fine diamonds, as is also the beautiful top ornament with a floral spray and knot, and the knot at the lower end. Attached to the chains are a small agate seal, set with diamonds and rubies, a key and a small dark blue enamelled acorn, both set with diamonds. An interesting point in this exquisite example is that it bears the name of a London watchmaker, Robert Hynam, who describes himself as *horloger de la Cour St. Petersburg*, and who appears to have emigrated to the Russian capital about 1776, having previously been on the livery of the Joiners' Company of London till that year. (Plate I., No. 1.)

The next illustration (No. 2) is of another beautiful specimen of the goldsmith's and enameller's art. This watch is a repeater, with a gold dial bearing the maker's name, SERRÉ, LONDON, who is not recorded in Britten's invaluable work on clocks and watches. On the back of the exquisitely decorated outer case is a large spray set with two large diamonds of fine quality, and several smaller diamonds and nine rubies, the leaves being in green enamel on a white enamelled background. The rims are also enriched with diamonds. The chatelaine is composed of one large and two small chains, the centre chain having four green and white enamelled rosettes set with single diamonds, and a rosette of another variety in the middle, set with three diamonds and two rubies, the smaller chains being set with diamonds.

Illustration No. 3 shows another repeater watch of a larger size and of a more costly character. A number of precious stones, consisting of five large and sixteen small emeralds and four diamonds in a cross-shaped ornament, occupy the centre of the outer case, and this is surrounded by large diamond scrolls of fine quality, a row of the same stones being set round the edge. The value of the chatelaine alone is very great, as may be judged from the fact that in the centre chain are four large emeralds and several diamonds, and in the four smaller chains nine diamonds. Two imitation emeralds have been introduced, a lozenge-shaped one in the large fan-shaped diamond top, and the other in the centre chain. A London watchmaker, one Godfrie Poy, who is said to have executed a repeating and alarm clock for George II. when Prince of Wales, was the maker of this watch, in the second quarter of the eighteenth century.

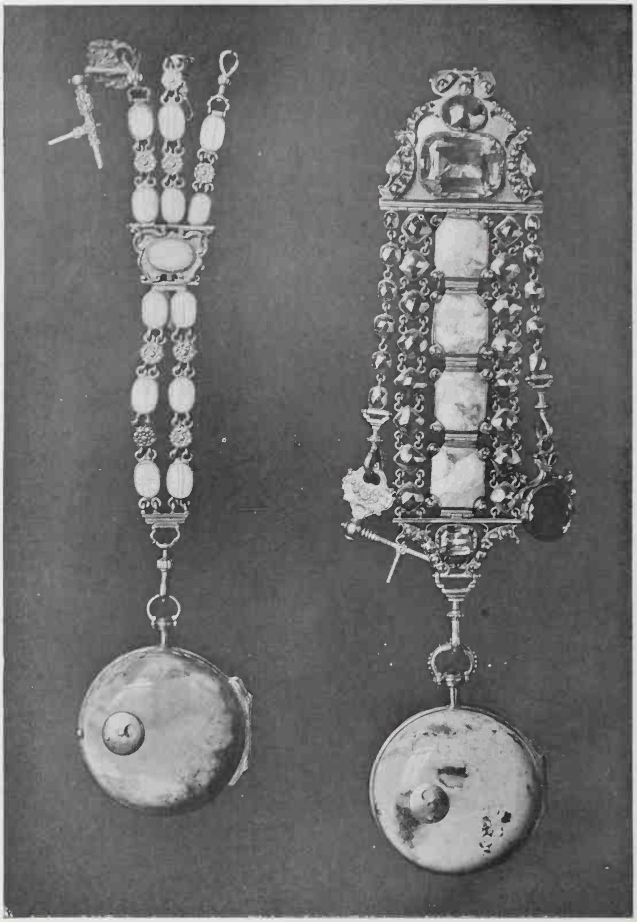


Plate IV.—two watches in cases of agate by Sam Walker

The simpler watch, No. 4, was made about 1750, by Joseph Dudds, of Coleman Street, London. The case and rim are of facetted crystal, with an edging of small cut steel, in imitation of diamonds, two rows of crystal, separated by gold rosettes, forming the chatelaine.

The fifth gold watch is again different in character from the foregoing. Here the gold case is devoid of jewels, and in the back is a flat disc, chased and enamelled with a stag and boar hunt, and, underneath, with mechanical figures and horses, representing a boar hunt. On the other parts of the case are birds and animals in repoussé, separated by Louis XV. scrolls. No maker's name appears on the watch, but its place of origin, *London*, is marked on the dial. The gold chatelaine is of a simple character, set with red, lozenge-shaped cornelians.

The gold watches illustrated on page 251 are widely different in decoration from the previous specimens. They are all devoid of enamel or jewels, and exhibit the Louis XV. style of repoussé work, which was much affected in England, and in many instances executed by the numerous French craftsmen who had settled in London at the middle of the eighteenth century. Illustration No. 1 (Plate II.) is of a large gold repeater watch, with Orpheus forming the centre of the outer case, and surrounded by

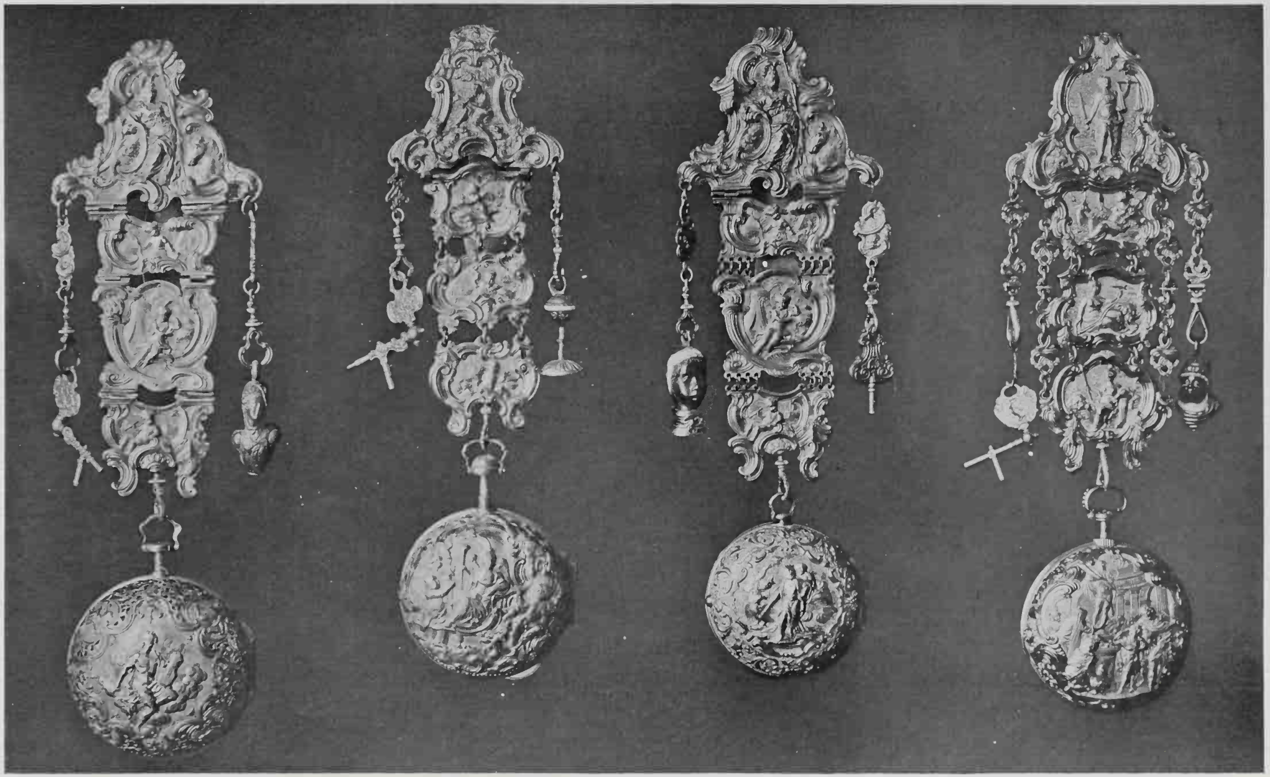


Plate II.—No. 1
WATCH BY MARKWICK MARKHAM

No. 2
WATCH BY HENRY THORNTON

No. 3
WATCH BY HENRY THORNTON

No. 4
WATCH BY I. ELLICOTT

four female figures in panels, emblematical of sciences, which are separated by pierced foliated scrolls. Both the dial and the interior of this watch bear the name of the maker, Markwick Markham, 1720-1760, whose shop was behind the Royal Exchange.

The gold chatelaine with Minerva, an Oriental prince and cupids, is of fine workmanship; suspended from it is a female bust of agate, such as were fashionable in the eighteenth century. An example of a gold repeater watch by another well-known London watchmaker of the first half of the same century, Henry Thornton, is furnished in the next illustration (No. 2). The chief feature in the decoration of the outer case is the figure of Fame in relief. Decorating the gold chatelaine is a figure of Pan in the top, and small cupids carrying flowers and corn in the other three divisions.

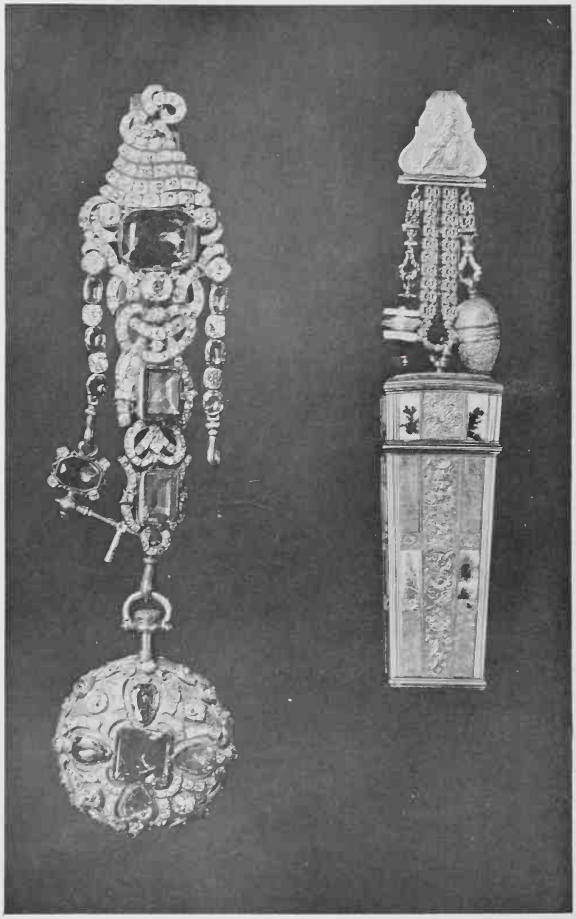


Plate V.—No. 1. watch by quare and horseman
No. 2. eighteenth-century english gold chatelaine and necessaire

Another example of Henry Thornton's work is provided in the gold watch (No. 3) decorated with St. Christophorous carrying the infant Jesus, and with birds and animals on the edge of the outer case. The actual date of this specimen is ascertainable from the London hall-mark for 1729-30. The accompanying gold chatelaine has been worked from the same dies as that previously described and illustrated, while hanging therefrom is a seal formed of a negro's face of black and white agate. This clock and watchmaker enjoyed a considerable business in Russia, for I have seen there two large chiming clocks bearing his name, one in the Winter Palace, and the other in the celebrated Troitsa monastery near Moscow. The next illustration is of a large gold repeater by I. Ellicott, of the Royal Exchange, and the outside case is embossed with a scene representing Hannibal's oath. Here again the date is determined by the London hall-mark, which is the year 1760-61. With this mark is a distinctive maker's stamp, I S, possibly intended for James Sharp, of Cheapside, which is a sure indication that the cases were not always wrought in the workshops of the makers of the watches (No. 4). A gold repeating watch by this same maker, Ellicott, together with a gold chatelaine of Louis XV. design, chased with nymphs and cupids, was sold at Christie's on June 23rd last.

Many small objects of art of a French character of decoration, dating from about 1710 to 1780, and found in England, are frequently claimed as of Paris origin; but most of these were done in London, it is true, by French craftsmen who had been attracted here by the success of their compatriots—silversmiths, engravers, and the like—many of them Huguenot refugees. A notable instance of the prevailing uncertainty of labelling objects of this kind occurs in

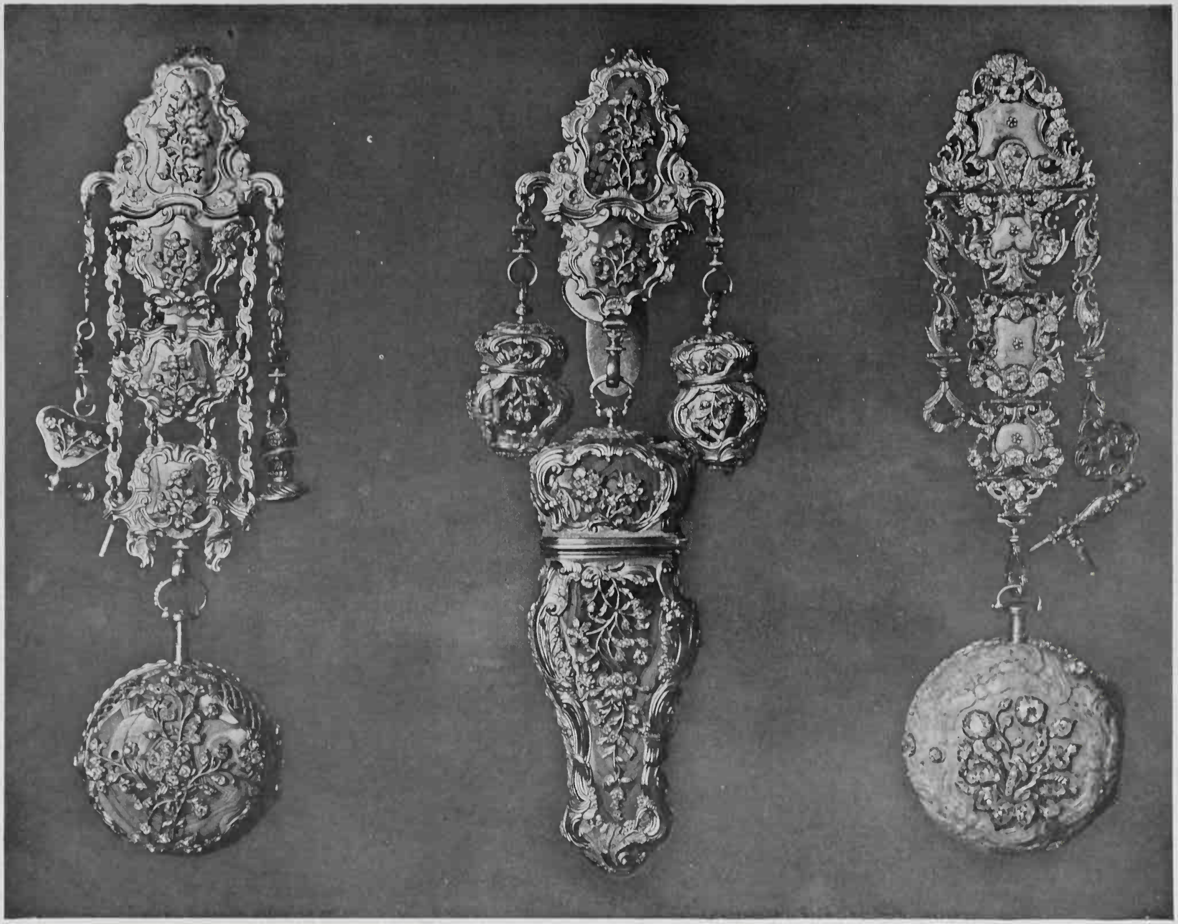


Plate III.—No. 1
CHATELAINE AND WATCH SET WITH
COLOURED AGATE AND DIAMONDS

No. 2
CHATELAINE-ETUI OF GOLD AND
GREYISH BLUE AGATE

No. 3
WATCH BY DUFOUR, LONDON

the beautiful etui or "lady's companion" of casket form of moss agate mounted in gold, with the cover decorated with "giardinetti" work in precious stones, which is in the Jones collection in the Victoria and Albert Museum. This piece contains a watch marked *Williamson, London*, with nine other articles mounted in gold, and is labelled "French or English," early eighteenth century. It would, perhaps, be safe to say that this is one of the pieces executed by French artificers in London. This little digression from the subject of this article has been made with the object of showing that more than one piece in the Empress Catherine's unmatched array of watches is French in design and taste, but of London origin. Such a piece is represented in this collection by a chatelaine-etui of gold and greyish-blue striated agate, with diamond sprays of flowers covering the little panels of agate. One of the little cases suspended from the chatelaine contains a small glass scent-bottle with a porcelain dove on the top (Plate III., No. 2). With this piece is a gold chatelaine and watch set with the same coloured agate, and enriched with sprays of diamonds (Plate III., No. 1). A mere glance at the two is sufficient evidence that they both originated in the same atelier. The maker of the watch was a Frenchman, Charles Cabrier, one of five London watchmakers bearing that name in the eighteenth century, and is stamped with the date-letter for 1752-53, and the maker's mark, which is very like that used by a well-known London goldsmith, Thomas Tearle.

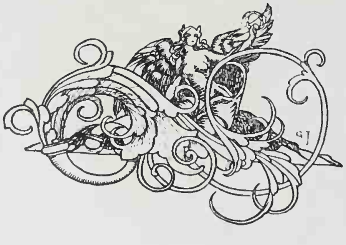
The characteristic Louis XV. gold scroll-work on the last watch and chatelaine is absent from those in the next illustration (Plate III., No. 3). The outer case of this repeater watch is cut out of a solid piece of lapis-lazuli carved with scrolls, and set with a large spray of large diamonds of fine quality. Diamonds of equal purity, and pieces of lapis-lazuli are set in the borders of the four sections of the charming chatelaine. Inside the watch and on the dial is the name of the maker, *Dufour, London*.

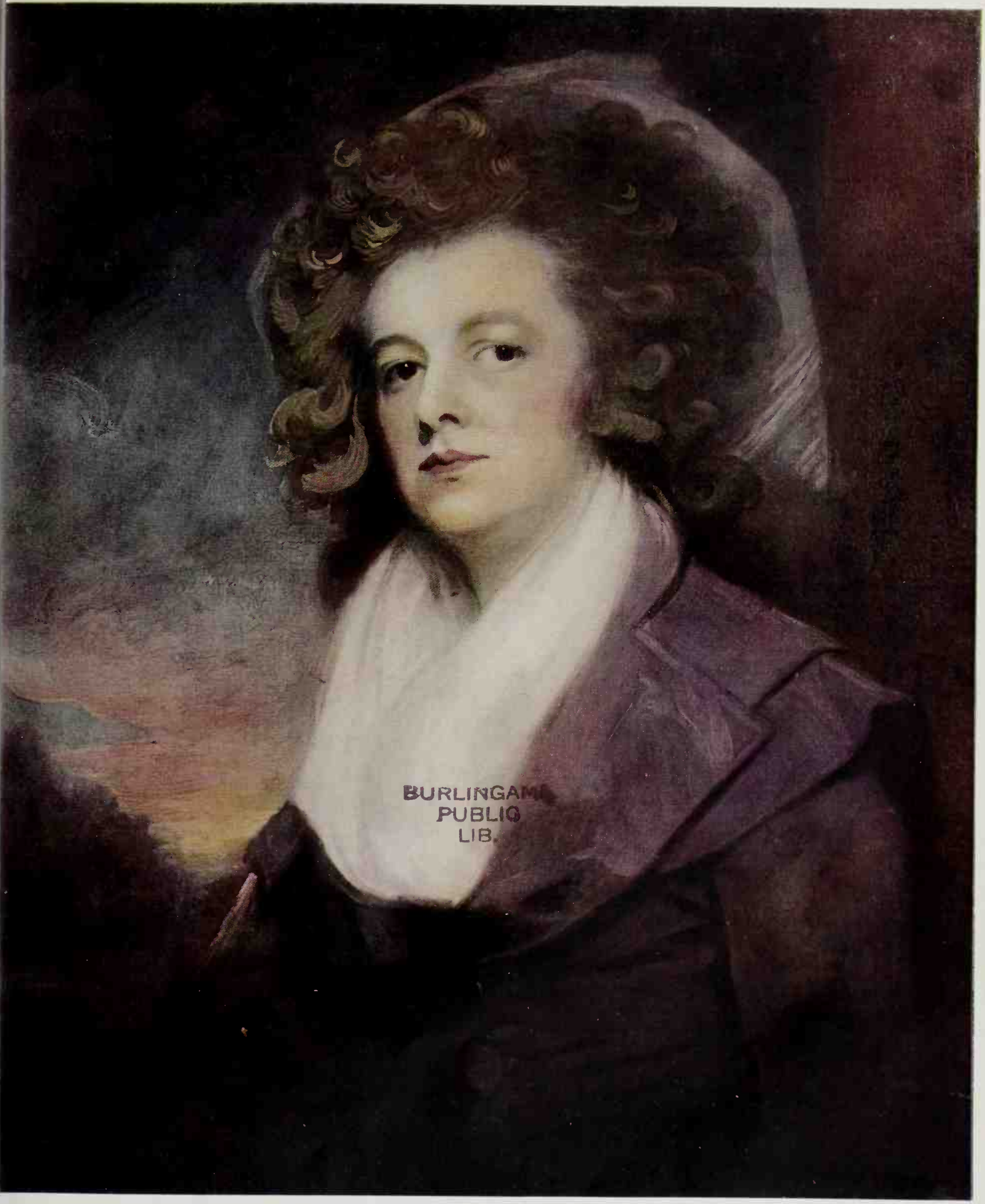
Two watches in cases of greyish-brown agate with plain gold mounts, and with silver-gilt chatelaines embellished with cornelians, topazes, and crystals, have been selected for illustration by way of contrast with the extreme costliness of some of the other specimens. Both these were made by *Sam Walker, London*, in the second half of the eighteenth century (Plate IV.).

The next illustration shows a more ornate gold repeater with an outer case enriched with one large square and four pear-shaped pink topazes, interspersed with several scrolls of diamonds and twelve large single diamonds. In the top of the costly gem chatelaine is a large pink topaz, with oblong stones of the same kind in the chain, while the remainder, except for six small topazes, is covered with diamonds of the purest quality. On the dial and inside the watch are the makers' names, *Quare and Horseman, London*, who flourished in the years 1700-37. (Plate V., No. 1.)

A charming English gold chatelaine and necessaire are the last of the small objects of the eighteenth century, other than watches, which are illustrated in the present article (Plate V., No. 2). A figure of Minerva in repoussé is the chief decorative feature in the top of the chatelaine, which has four chains, one having a gold-mounted egg-shaped box of lapis-lazuli, and another a black and white agate box of the same form. The necessaire is decorated down the middle of both sides with a vertical panel delicately chased with foliage, baskets of flowers and scrolls in flat relief, and set with small pieces of moss agate and lapis-lazuli. It contains the original fittings of a gold spoon, knife, scissors, etc. On the back is stamped the maker's name, IOYCE HUSSY, whose exact date and place of abode are unknown.

These illustrations convey but an imperfect idea of the splendour of this unequalled collection of English jewelled watches; full-sized coloured plates would be necessary to present them adequately.





RENIRA DE TUYLL. WIFE OF CAPTAIN JOHN ALBERT BENTINCK.
BY GEORGE ROMNEY.
In the possession of Henry Aldenburg Bentinck, Esq.
From a Water-colour Drawing by Miss Edith Henniker.

Miscellaneous

The Gold Room of the British Museum
By A. W. Jarvis and R. Turtle

Precious indeed, and far beyond the possibility of estimating their real value, must be the rich treasures exhibited in the Gold Room of the British Museum. Only a close inspection of the superb contents of this small but truly dazzling chamber, hidden in a quiet corner of the Museum building, can enable the visitor to admire and properly appreciate the beauty of design and the skilled workmanship of the many choice and elegantly-wrought specimens of jewellery of bygone ages seen glittering on all sides. The collection consists of objects of especial worth and historical interest. Rings, brooches, pendants, amulets, diadems, and necklaces, together with select intaglios, cameos, and other costly gems and curios, drawn from the departments of Greek and Roman antiquities and of British and mediæval antiquities, are here set out with becoming effect and exclusiveness.

Before entering the room itself, one discerns, on either side of the vestibule, tasteful exhibits, dating from earliest times, which may be appropriately termed, and considered as, golden products linking up the centuries, the whole forming a part, and but a fractional part, of the munificent bequest of the late Sir A. Wollaston Franks, K.C.B.

Facing the small cases of Roman silver ornaments a mixed and most attractive collection greets the eye: memorial brooches and badges; enamelled portraits; two curious and finely-cut shell portraits of William III. and Mary II.; a little gold chain with locket containing a ghastly-looking head of Charles I.; and, among the pendants and reliquaries, a peculiar bloodstone cameo with the thorn-crowned head of Christ, in which the red markings of the stone have been utilised with almost painful realism; three morses (brooches for fastening the cope over the breast), one of ornamental enamel work, and two massive and richly-jewelled specimens from Hungary.

Passing on, the visitor is confronted with the wonderful array of rings, affording a marvellous variety of type and description, and including examples of all ages and countries.

Immediately following the ancient Javanese and Oriental rings, including examples of the bow ring which was worn on the thumb of the right hand and used for releasing the bow string, will be noticed an important series of the huge papal rings. These are succeeded by the elaborately-designed Hebrew betrothal rings and a varied cluster of mourning rings. Several of the latter have a grim death's head, and one has the circle made of two skeletons. There is, likewise, a fine assortment of Stuart rings. Note one inscribed "Prepared be to follow me." Among the numerous portrait rings, the clear-cut features of royal and national celebrities will be recognised. Beyond the silver niello rings of Italy, we have those set with diamonds for writing on glass, much favoured by faint-hearted lovers. It was with such a ring that the courtly Raleigh is reputed to have written on a window-pane for Elizabeth to see, "Fain would I rise, but that I fear to fall," to which, in like manner, the queen replied, "If thy heart fail thee, do not rise at all." Then come some useful sun-dial rings. These give place to devotional and decade rings. The latter are furnished with ten knobs, and in former times were used as beads, each projection representing an *ave*, and the bezel—sometimes engraved with "I.H.S." and the three nails—a *Pater Noster*. They were mostly worn for use during the night. The old English posy rings are singularly captivating and amusing by reason of their quaint inscriptions.

Rings of sergeants-at-law adjoin a rich group of English signet rings, among which is the "Percy" signet. Amid those classified as "foreign ornamental," keen eyes may possibly detect some poison rings, for, though none are so labelled, the collection is believed to contain more than one specimen. This sinister trinket possessed a tiny chamber, generally hidden behind a stone, or in the hoop, in which was carried one of those virulent poisons concocted by the druggist of mediæval times. It was in this manner that Cæsar Borgia is said to have conveyed the poison he was in the habit of dropping into the wine of his unsuspecting guests. Another species of this ring, known as the "death" ring, was a subtle means of secret murder. Concealed by profuse ornamentation, perhaps taking the shape of a lion's claw, was a tiny hollow point which served as a vehicle for some deadly poison. The victim's hand was grasped in seeming friendship, and a scratch inflicted, which, though so slight as to be scarcely noticeable, yet inevitably proved fatal.

Next we light upon the pleasing Giardinetti, or nosegay, rings, with their pretty floral patterns executed in precious stones; the amusing puzzle rings, and the fede ring—often taking the form of the geminel or "twin" ring—with clasped hands, signifying plighted troth. Then come the wonder-working amuletic and magical rings, including the ugly "toadstone" rings. Among other virtues with which the latter were credited was that of protecting new-born children and their mothers from fairies; and they were also worn as a safeguard against poison, the presence of which they were supposed to indicate by perspiring or changing colour. Another ring in high favour with our superstitious forefathers was one engraved with the figures of patron saints, two especial favourites being St. Barbara and St. Christopher. The first was supposed to give protection from sudden death, and the latter from the perils of sickness, tempest, flood, and earthquake.

In this section will be found the massive ring engraved with "five wells," popularly known as the "Coventry" ring. It was found near the Town Wall in Coventry Park, in 1802, by a man digging potatoes, and weighs thirty-three and one-third pennyweights. The centre device represents our Saviour rising from the sepulchre, and in the background are shown the hammer, ladder, sponge, and other emblems of His Passion. On the left is figured the wound in the side, with the legend "the well of everlastingh lyffe"; in the next division, two smaller wounds, styled "the well of comfort" and "the well of gracy," followed by two other wounds, "the well of pitty" and "the well of merci." An inscription inside the ring suggests that it was used as an amulet. The third ring to the right of it is a "love" ring which was dug up at Godstow Priory. Hence some have called it "Fair Rosamond's" ring, but it was probably made to grace the hand of some lady of the fifteeenth century. Figures of the Trinity, the Blessed Virgin, and a saint occupy three panels, the intervening spaces being chased with foliage and forget-me-nots. Within the hoop is a posy:—

"Most in mynd and yn myn herrt
Lothest from you ferto departt."

Having examined a number of mediæval and foreign signets, and the ecclesiastical rings, we observe among the inscribed class two charm rings for invisibility (Luke iv. 30); also a small, modest-looking nun's ring of the fourteenth century, found near Perth, bearing the legend: "With this ring of chastity I am espoused to Christ." Then come a selection of Roman rings found in Britain, Merovingian and Anglo-Saxon rings. Here is exhibited one of the most remarkable relics of antiquity ever given up by mother-earth—the gold ring of Ethelswith, Queen of Mercia, and sister to Alfred the Great. Ploughed up in Yorkshire, tradition has it that the lucky finder thought so little of his treasure that he attached it to his dog's collar as an ornament, until it was fortunately spied by someone more cognisant of its value. The Museum also has in its keeping the ring of the royal lady's father, Ethelwulf, King of Wessex, which is to be seen in the Gold Room. It was picked up in a cart-rut at Laverstock, in Wiltshire, and sold to a silversmith in Salisbury for thirty-five shillings. Subsequently it was purchased by Lord Radnor, and by him presented to the Museum.

Passing on, we find a famous set of early-Christian rings, among which, especially worthy of notice, is a wedding ring inscribed "Accipe Dulcis Multis Annis," after which we have Gnostic and Byzantine examples; Roman rings, adorned with beautiful intaglios; superb samples of Greek and Roman rings from Egypt; a number of Greek sepulchral rings; and, in the last case, a valuable collection of ancient Egyptian rings, which date back, and back, from the Roman period to some 2,500 years before Christ.

Reluctantly turning our backs on these relics of the land of Pharaoh, one is brought face to face with the glittering array of the treasure of the Oxus. The ancient gold and silver objects of about 300 years before Christ which make up this choice acquisition were discovered in the Oxus Valley, Central Asia, in the year 1877, but the exact place is uncertain. According to one account, they were found scattered along the banks of the river. If this were so, it is certainly feasible that they had been washed out of their hiding-place by some exceptionally high summer flood, carried down-stream, and deposited on the ground left dry in the winter. But the story told to Captain Burton, the British political officer in the district, states that the place of discovery was the site of a submerged city, where the neighbouring people were in the habit of digging for treasure. Whatever be the real facts, certain it is that the treasure was got from the Oxus Valley, conveyed to Cabul, and from thence, after some sensational adventures, to Peshawar, where it was sold to certain Hindu dealers of Rawal Pindi. Here, however, fresh dangers awaited it, for these cunning gentry, who are constantly receiving antiquities from the surrounding country, make it a practice to adulterate any important find with additions from their own miscellaneous stock, not infrequently augmented by forgeries pure and simple. The last artifice was observed by Sir A. W. Franks, but not wishing to divert so promising a source of supply, he diplomatically purchased what was offered—genuine and spurious alike—and held his peace, his patience being ultimately rewarded by the appearance of the real objects themselves.

Space will not permit of an examination in detail of the remaining cases in the vestibule, though each and all will repay the closest scrutiny. Silver from ancient Persia and India; antique jewellery of the classical Greek period—notice a pair of bracelets decorated with the microscopical granular work; Roman jewellery—observe two small bells from the treasure of Tarsus; Græco-Roman jewellery, prominent among which is a brooch with onyx cameo inscribed "Good Luck to the Wearer"; and the gaudy-looking Adriatic jewellery, which includes a gorgeous pendant and a particularly handsome pair of earrings in the form of ships.

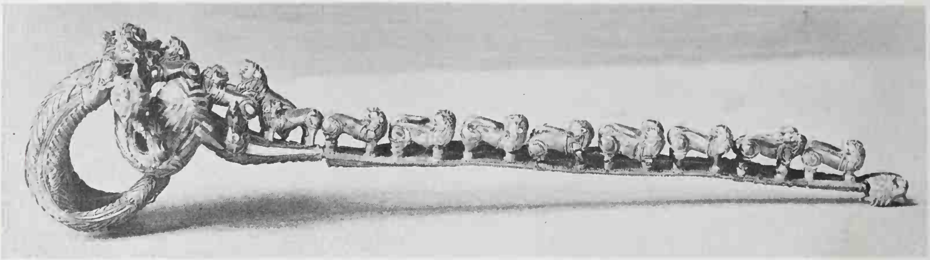
Entering the Gold Room itself, and passing from left to right, one finds the first case (J) mainly devoted to a dazzling set of gold ornaments from the Emerald Isle, and to other ancient British treasure: a massive engraved triple gold collar, found near Cintra, probably the most remarkable relic of the Bronze Age from Portugal; part of a wealthy hoard, secured in Co. Clare, consisting of bracelets and a quantity of the curious ring-money used by our ancestors; and an extraordinary gold chain, possibly another form of the same ancient currency.

THE "CELLINI" CUP

In this case, too, will be seen two fragments from Mountfield, near Lewes, which, with one other small piece, are all that escaped the melting-pot of the prize discovery of 1863. At the trial of the claim of the Crown to these objects as treasure-trove, the finder stated that in ploughing he first turned up a piece of metal about a yard long, with a "trumpet" at each end, and twisted in three grooves, and afterwards found a number of rings of various sizes. On returning home he put them in the stable. Here they lay for some time, until he sold them as old brass, receiving five shillings and sixpence for the lot, the weight being just over eleven pounds avoirdupois. The purchaser disposed of them later to a fly-driver. Eventually, described as Barbary gold, they found their way into the crucible of a gold-refiner in Cheapside.

The next case holds a number of gold crescents, probably ornaments for the neck; and, behind, the famous gold peytrel, long known as the "Mold corselet." This remarkable relic was found, in 1833, in a cist beneath a mound in Flintshire, together with a portion of a man's skeleton and some fragments of cloth. From the general aspect of the place, it was concluded to be the grave of some exalted chieftain who had been laid to rest in full apparel. The object itself was taken to be the warrior's corselet or breastplate; but, many years later, Dr. Read, not quite satisfied with this conclusion, had the fragments joined together and mounted on a copper plate, when they stood revealed as the breastplate, not of a man, but of a horse. Curious to relate, though no tradition existed that the place where the fragments were discovered had ever been used for interment, it bore the reputation of being haunted by the spectre of a man clothed in a coat of gold, and was known as Bryn-yr-Ellyllon, or Goblins' Hill.

Some massive gold torcs command attention in Case L. Another exhibit is a gold bracelet, carrying



FIBULA (EARLY ETRUSCAN PERIOD)

a quantity of ring-money, the larger rings being multiples of the smaller. It was found, with the adjacent rapier, by some turf-diggers some four or five feet below the surface at Granta Fen, Cambridgeshire, in company with a quantity of human bones. Near by is the treasure-trove found near Bexley Heath. Nor must one pass the discs, four of gold and one of bronze, which are undoubtedly relics of the ancient sun-worship.

Turning from these interesting souvenirs of the British Isles, one glances at the more grandly imposing and showy reminder of the Ashanti Campaign (Case M): the ceremonial hat, swords, and ornaments of the late King of Ashanti, all of native manufacture, and forming part of the war indemnity. In the adjacent case (N) we notice a pretty necklace and earrings of gold filigree from far-away Burmah; a large gold vase, containing hair, from the Summer Palace at Pekin; and a gold breastplate and various ornaments from graves in Colombia and Central America.

Still moving in the same direction, the student of finger-ring lore will find, in Cases O and P, a second highly comprehensive series of his favourite trinkets, illustrative of all periods.

In two of the high wall-cases (Q and S) are displayed various vessels of pottery, glass, etc., and a variety of drinking cups made of gold, silver, wood, crystal, and other materials. A beautiful Arab crystal cup of the thirteenth century, in a mount of the next century, is bound to rivet one's gaze; also the set of mazer bowls, including the Rochester mazer; a cup in the form of a ship; and a resplendent globe cup with the map of the world, after Oronce Finé.

In inspecting the stock of silver plate and ornaments in Case R and in the upper parts of Cases J and L, it should be remembered that, owing to the perishable nature of this metal, which quickly oxidizes when exposed to damp, specimens of the older period are comparatively rare, and, though not infrequently found in tombs, they are generally in an advanced state of decay. Among several other beautiful statuettes is a figure of Victory with a row of deities above her head, representing the seven days of the week. Students of biblical archæology will be interested in three silver-gilt votive tablets from their striking resemblance to the silver shrines made by Demetrius and the Ephesian silversmiths (Acts xix. 24). A fine specimen of German repoussé work, the so-called Cellini cup, is exhibited in Table-case W.

In the intervening window cases are to be seen some of the earliest instances of the Greek goldsmiths' craft, comprising a wealth of objects obtained from funds bequeathed by Miss E. T. Turner. Among them are gold diadems, gold mouthpieces, earrings, beads, and other ornaments, together with carved ivories. Of the last, the ivory draught-box, separately displayed, is the most extraordinary specimen of its kind that has yet been procured.

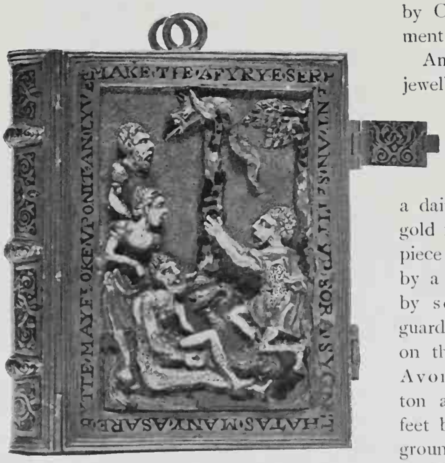
The Mycenæan period is further represented by a collection of objects got from a tomb in one of the Greek islands, appearing in Table-case T. These are succeeded by ornaments of a somewhat later period, mostly from Rhodes, some of which are richly embellished with minute globules of gold, each made and soldered on separately. Passing a number of early objects of Phœnician character mainly from Cyprus and Sardinia, and the Archaic ornaments in amber, with accessories of gold and silver, chiefly from Etruria and Latium, we find other illustrations of this process among the Archaic and Early Etruscan ornaments. The large *fibula* or brooch, along the back of which are small figures of lions, which we illustrate, is very fine. In some cases the most minute patterns have been skilfully produced by the application of these tiny globules of gold, some almost as fine as dust itself.

But, high as is the standard of excellence, it is far surpassed by the contents of the next case, revealing ornaments of the finest Greek era, about 420 to 280 years before Christ. Here, instead of the Etruscan globules of gold, fine threads of the precious metal (filigree work) are used with very telling and delicate

CAMEO OF AUGUSTUS

results. Notice a fine series of earrings, pendants, and necklaces from Kymè in Œolis. Enamel, too, is frequent, but is used very sparingly, as in the beautiful necklace. The figures were mostly made by pressing thin sheets of gold into stone moulds, such as the one shown for an earring. A diadem, in the centre of the case, and several of the necklaces and earrings, are especially attractive and worthy of close examination.

The delicacy and refinement of workmanship here exhibited give place to a coarser style in the later Etruscan ornaments, the taste of this period being for wealth of material and lavish display. This is evinced by the heavy necklaces, with large bullæ or pendants, and earrings of unusual size. Yet one cannot fail to admire the perfect finish to the gold wreaths. Among the later Greek jewellery, a highly ornate crown in filigree and enamel, from South Italy, deserves notice, as also the interesting series of ornaments in terra-cotta gilt made for funeral purposes. The desire for prodigality of display, so characteristic of the later Etruscan work, is emphasised in the ornaments of the Roman period by the use of precious stones and pearls. In the same case are to be seen specimens of Roman bar-gold stamped with the name of the assayer, the refiner, and the examining official; and also, among a number of amulets, one from Petilia, South Italy, consisting of a leaf of gold inscribed with verses in Greek giving "instructions to the soul of one of the initiated to enable it to follow the right path through the lower world, and to obtain a draught of cold water from the Lake of Memory." When found it was rolled up and placed in the tiny cylinder exhibited above it, and was meant to be worn as a charm.



QUEEN ELIZABETH'S PRAYER BOOK

Table-case W is stocked with various objects of exceeding beauty and interest belonging to Roman and later times: historical relics, pendants, cameos, etc. Comment upon a few of its treasures must suffice. Beginning at the right hand, four lovely gems from the Marlborough collection meet the eye. The charming portrait of Lucius Verus, in a beautiful enamelled setting enriched with small table diamonds, was so much appreciated at the Bromilow sale that it fetched £700. Next to it, elegantly mounted in an artistic wreath of enamelled flowers, is the celebrated head, cut by Alexander Cesari, which Vasari pronounced to be the *ne plus ultra* of the engraver's art. Another superbly framed member of this brilliant quartet is the double cameo, Hercules and Omphale, which is historically memorable from its having been presented by Charles V. to Pope Clement VII. It realised £483.

Among the Anglo-Saxon jewellery in the next compartment (19) are some handsome brooches of very dexterous workmanship. Notice a dainty little ornament with gold filigree work, the centre-piece of which is made radiant by a garnet. It was found by some navvies, grimly guarded by a human skeleton, on the right bank of the Avon, between Littlehampton and Oxford, some two feet below the surface of the ground. Here, too, is a small series of finger-rings, including

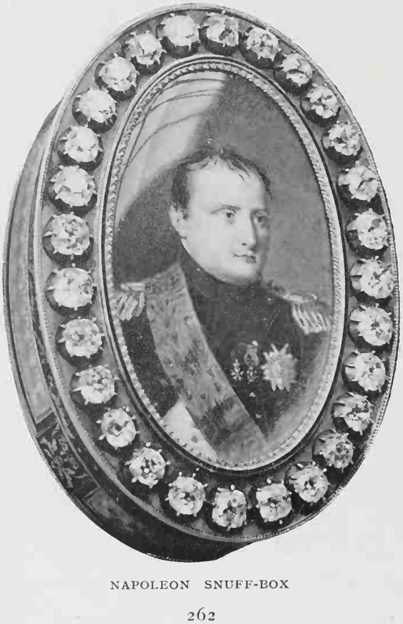
NAPOLEON SNUFF-BOX

Ethelwulf's ring. Another noteworthy specimen, presented by the Earl of Aberdeen, was found at Kingmore. It bears a Runic inscription, which suggests that it was supposed to be endowed with the medico-talismanic virtue of protecting the wearer from fever or leprosy. A near neighbour, a plaited gold ring of the Viking period, was found in a stone coffin discovered, in 1890, near the great gateway of Christ Church, Oxford, when excavations were being made for a drain. In the adjoining section (18) is a very fine copy of the celebrated Alfred jewel, with its inscription recording that "Alfred ordered me to be made." The jewel itself, preserved in the Ashmolean Museum, was found in 1693 at Newton (or Petherton) Park, three miles from Athelney, Somerset.

In Compartment 17 are some elegantly enamelled and jewelled cups, and numerous gems in their original settings. One, a magnificent sardonyx oval-shaped cameo from the cabinet of Lorenzo de Medici, depicts the entry into the ark.

Compartment 16 is particularly rich in pieces of historical interest. There is an exquisitely enamelled jewel with a portrait of Queen Elizabeth, and a small book of prayers which once belonged to Her Majesty—a sumptuous little volume with a binding of solid gold, handsomely ornamented with enamelled representations of the brazen serpent and the judgment of Solomon. Near by, too, is the signet ring of her ill-fated relative, Mary, Queen of Scotland.

Prominently displayed in this division is the celebrated pattern of a gold five-broad piece, generally known as the "Juxon Medal." It is the largest of a set of patterns struck at the mint shortly before the outbreak of the Civil War. Apart from its value as a unique gold pattern, it has always been prized because of a tradition, handed down through many generations, that it was given to Juxon, Bishop of London and Lord High Treasurer (and later Archbishop of Canterbury), by King Charles himself, on the scaffold just before his execution. At the sale of the Montague collection in 1896 it fetched £770. Subsequently, through the generosity of a private individual, the Museum acquired it at a considerably reduced figure. By some grim fate, not far away from this most interesting relic of the unfortunate king lies the gold watch of his arch-enemy, Oliver Cromwell.



NAPOLEON SNUFF-BOX

In line with the prayer-book of the virgin queen are two ancient gold Buddhist reliquaries richly decorated with precious stones from topes near Jelalabad, Afghanistan.

Several very splendid specimens of snuff-boxes also grace this case. Lying side by side with his watch is the handsome gold box of Gibbon. It is said that whenever the historian was going to utter a good thing he generally announced it by a complacent tap on his box. Then we have the enamelled gold box in which good Queen Charlotte kept her dearly-loved mixture of Spanish or violet Strasburg, which the royal lady was wont to flavour with a little green tea. Another brilliant occupant of this section is a box made of lumachelli, or "fire marble," with its fascinating play of colours. Its lid, like that of two or three others, is bedecked with lovely cameos. Notice two handsome newcomers presented by Mrs. Hawkins. Two popular exhibits are the Napoleon boxes. One was presented by the emperor to the Hon. Mrs. Damer in acknowledgment of a bust of Charles James Fox, which the lady had chiselled for him with her own fair hands. A miniature of Napoleon, which adorns the lid, is encircled with sparkling

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THE PORTLAND VASE

diamonds. The second box, presented to the emperor by Pope Pius VI., has a most superb antique cameo, and was found at Napoleon's death with a paper inside on which the exile had written: "L'empereur Napoléon à Lady Holland témoignage de satisfaction et d'estime."

On the top of this case will be seen the famous gold cup which was acquired in 1892 at a cost of £8,000, and weighs nearly sixty-eight ounces. It is one of the finest examples of the process known as translucent on relief, which consists of variously coloured enamels floated over shallow sunk relief work, the shadows and details being effected by the design beneath. The subject of the beautiful pictures is the martyrdom of St. Agnes. A most interesting history attaches to this regal relic. It is supposed to have been originally made for presentation to Charles V. (the Wise) of France; but, though some uncertainty exists on this point, it is known that the cup was given by his brother, Jean, Duc de Berry, to his nephew, Charles VI., and that it was afterwards in the possession of the English Crown from the reign of Henry VI. to that of James I. The latter monarch gave it to Don Juan Velasco, the Constable of Castile, when he visited this country for the purpose of concluding a treaty of peace between England and Spain. He, in 1610, gave the cup to the Nunnery of Santa Clara de Medina de Pomar, near Burgos, and a few years since it was acquired by Baron Pichon. Messrs. Wertheimer were the next purchasers, and by them the cup was ceded to the Museum at cost price.

Sure, too, of delightful contemplation is the precious reliquary of gold with cover formed of large amethysts, enclosing scenes of the Passion of our Lord in translucent enamel, and a thorn said to be from the Crown of Thorns itself. The story is that it was given to a King of Arragon by Saint Louis, who bought the crown from the Venetians; but the date of the work is put at about 1310, while Saint Louis died some forty years earlier. Near by is the curious little marble tablet, recently deposited in the Museum by J. H. Fitzhenry, Esq. In the natural markings of the stone may be traced images of the Virgin and Child, and it is supposed to possess miraculous powers.

We now arrive at the ornate and priceless collection of engraved gems which fill the major portion of the reverse side of the table-case and the large centre case. Lack of space again restricts our remarks. Practically every known style of the art of engraving, as practised from about the seventh century before Christ to about the third of our own era, or even later, is represented, besides which, as we have seen, there are various examples of mediæval work. Several entire cabinets of world-wide fame have from time to time been acquired, besides the pick of many others. To give some idea of the enormous value of this section of the Museum treasures, it may be mentioned that the Hamilton collection cost £8,400, while the Payne-Knight collection, bequeathed to the Museum,

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THE BOTTOM OF THE PORTLAND VASE

was valued at £60,000. The latter figure, too, was paid for the antiquities of the Duc de Blacas, which perhaps constituted the most noteworthy addition. It was one of the best known collections in France, for the duc, after the overthrow of the elder branch of the Bourbons, devoted the whole of his time and wealth to its formation, and most of the collections sold during his life contributed more or less largely to his cabinets. He purchased the entire Strozzi collection; but, unknown to both collectors, one beautiful gem, a blue beryl, engraved with Herakeles, and signed by the artist, had been stolen, and a glass copy left in its place. It was not until years afterwards, when the actual gem was bought by the duc, that he discovered the fraud. Original and counterfeit are now to be seen side by side (Case X, Section 44, row e).

In the next compartment (45, d) will be noticed the famous "Strozzi" Medusa in chalcedony. It was picked up in an orchard near Rome by a peasant, who took it to a dealer. The latter unfortunately broke the stone in making an impression of it one wintry morning when the wax was hard. Twelve snakes may be counted entwined in the hair which falls gracefully on to the shoulders. Special attention should be paid to the bust of Victory engraved on a sard (40, e); the tiny head of Socrates at the bottom of a saucepan (46, a); an old man with a wart on his chin (46, b); and two wonderful heads of Julius Cæsar (46, e).

Conspicuous among the cameos on the other side of the case is that delight of all connoisseurs, the noble bust of Augustus, which for beauty of workmanship and material is unrivalled. Close by is a rare combination of sunken and relief work, the exquisitely finished intaglio of Livia, wheat-crowned as Ceres. Notice, too, a large head of Medusa cut in an amethyst of unusual size and brilliance; a head of Augustus, and one of a boy, in rich settings of gold and enamel (53, e). Prominent, too, are four of the famous Marlborough gems. One in particular, decorated with two busts confronted, is a right regal specimen, being one of the four largest cameos in the world, for which £3,300 was paid at the Bromilow sale. A story is told that one of the richest collectors in the world had determined to secure the gem at any figure up to £7,000, but, learning of the anxiety of the Museum authorities to possess it, generously stood aside. A curious specimen is shown at the end of the case—a leopard's head carved out of an agate, with eyes formed of opals and emeralds—which is said to have adorned the tent-pole of Tippoo Sahib.

In the last century before Christ gem collecting had become such a mania with the Romans that the demand far exceeded the supply. The result of this scarcity was that the market became flooded with spurious gems made of glass, pastes, and other materials, and, according to Pliny, no species of fraud was more lucrative. Still, many were sold honestly for what they were—cheap imitations of costly and famous engraved gems. A number of these really beautiful specimens of the skill and cunning of the ancients in this branch of the glassmaker's art, and some modern examples by Tassie, are arranged in front of the windows.

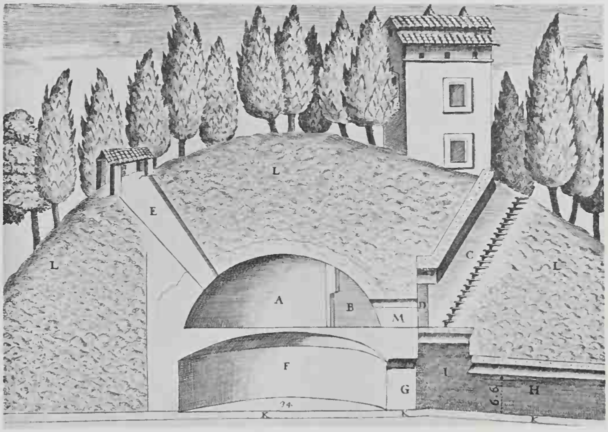
But the *chef d'œuvre* of ancient glasswork is undoubtedly the world-famed Portland vase. Quite a chance discovery led to the rescue of this magnificent urn from the grave, where, for hundreds of years, it had lain hidden and unknown. Early in the seventeenth century some labourers, digging on a hillock in the neighbourhood of Rome, broke into a large vault. Further examination revealed a suite of three sepulchral chambers. In the largest one they found a finely sculptured sarcophagus, and, on opening it, the beautiful vase met their eyes. It was full of ashes, but there was no inscription to determine whose were the remains. Nor has the mystery which shrouds its origin ever been satisfactorily solved.

The vase was deposited in the Barberini Palace, and remained there until 1770, when it was purchased by Byres, the antiquary, and later sold by him to Sir William Hamilton. A story is told that the representative of the Barberini family, a Roman princess, was forced to part with her treasure to pay her gambling debts, and that the circumstances reaching the ear of the pope, he forbade the vase being taken out of Rome. Nevertheless, favoured by its size, it was successfully smuggled out of the city. Sir William subsequently disposed of the urn to the Duchess of

Portland, but with such secrecy that not even her own family knew of the transaction until after her death. At the sale of her Grace's collection in 1786 the vase was purchased by her son, the third Duke of Portland, for £1,029, and it was deposited in the Museum by his successor. In 1845 it was wantonly smashed to pieces by a drunken visitor. The fragments were, however, joined together, but the bottom, with its mysterious figure in Phrygian cap, was not replaced. The material of the vase was long almost as great a puzzle as the story it illustrates. Breval refers to it as "the famous vase of chalcedony"; Misson calls it an agate; Bartoli a sardonyx; while Caylus and others correctly decided that it was made of glass. The blue body was first formed, and, while still red-hot, coated over as far as the bas-reliefs were intended to reach with semi-opaque white glass, the delicate figures being afterwards cut down to the blue ground in the same manner as with real cameos.

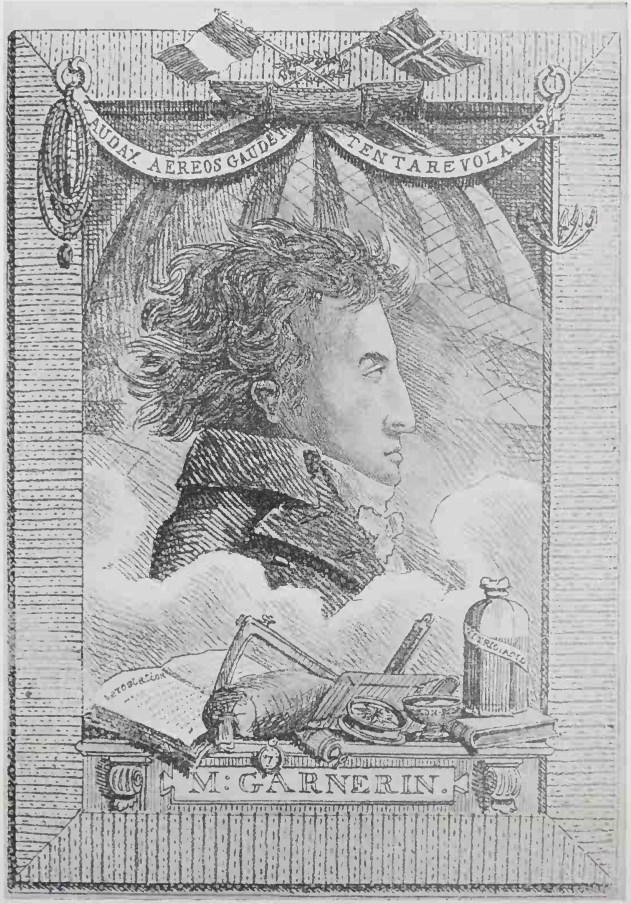
Various ingenious conjectures have been forthcoming as to the meaning of the beautiful figures on the vase, but they still retain their secret. The Museum authorities incline to Winckelmann's hypothesis that they relate to the nuptials of Thetis and Peleus, but it is frankly admitted that the interpretation of the subject is doubtful.

Enough has surely been said to justify the truism that within the precincts of the great British Museum, often regarded as sombre and heavy in its general appearance, are treasures and gems of incalculable value and absorbing interest. A glamour and halo of enduring charm surrounds them, and they constitute a bright and lustre-shedding picture in the midst of the more massive and ponderous national possessions which overshadow and guard them.

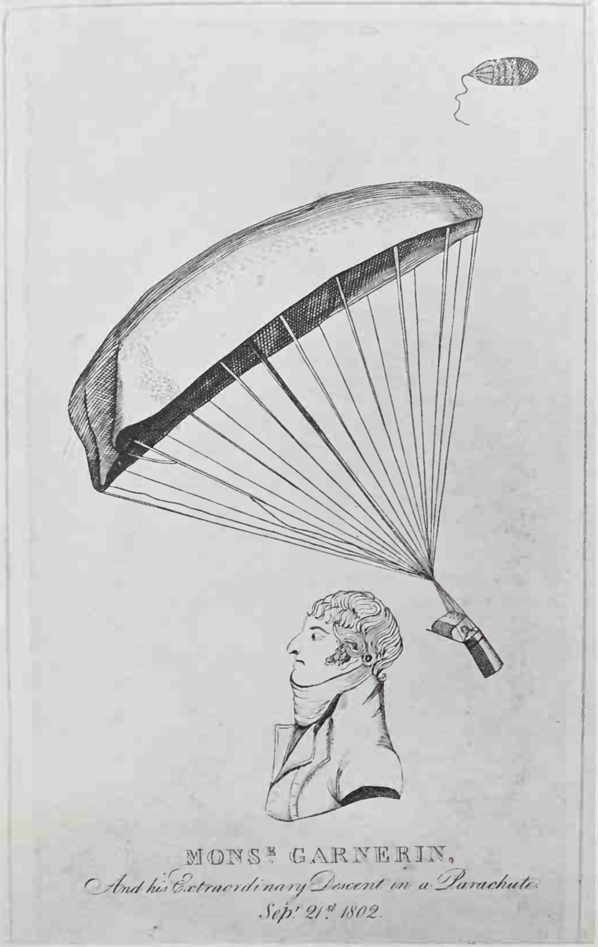


A SECTIONAL VIEW OF THE MONTE DEL GRANO

(A) THE VAULTED CHAMBER IN WHICH THE SARCOPHAGUS WAS FOUND (B) OUTER CHAMBER (C) STEPS LEADING TO THE VAULT (D) A WALL BLOCKING UP THE ENTRANCE (E) OPENING BY WHICH THE VAULT WAS DISCOVERED (F) A SECOND VAULT (G) ENTRANCE THROUGH WALL, 5 FT. THICK (H) A PASSAGE 80 FT. LONG (I) A SMALL CHAMBER BENEATH STEPS (K) PAVEMENT, 15 IN. THICK (L) THE MOUND


AUDAX AEREOS GAUDE
TENTARE VOLATUS
M: GARNERIN.

M. GARNERIN, THE FIRST PARACHUTIST

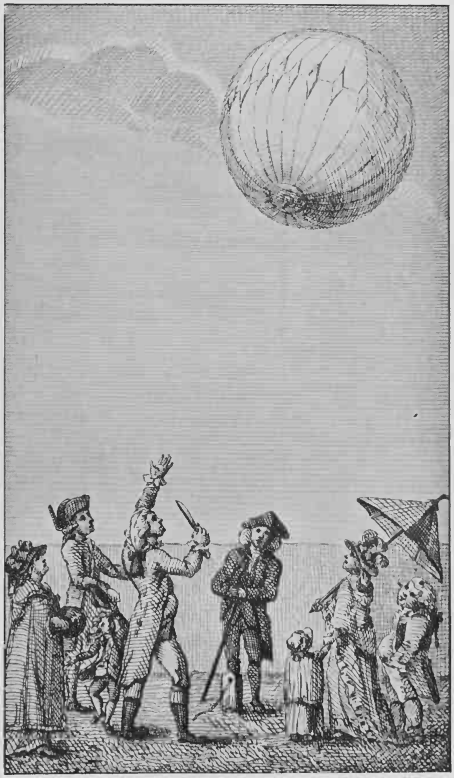

MONSR. GARNERIN,
And his Extraordinary Descent in a Parachute.
Sep.r 21st 1802.

Engravings
Etc.
JAD

The Conquest of the Air. Part II. By Mrs. F. Nevill Jackson

The brothers Montgolfier were paper manufacturers at Annonay, twelve miles from Lyons, so that their own trade supplied suitable material for their first crude attempts. An oblong paper bag was held over a chafing dish where paper smouldered. When this receptacle was filled with smoke it ascended to the ceiling of the room. Then a woman came on the scene and suggested that the chafing dish should somehow be attached to the bag so that the heating of the air might go on—and the next stage was reached.

The experiment was repeated in the open air, and the globes, almost before they were completely inflated, broke the strings that held them and floated away. Strengthening of the envelope was necessary, and linen lined with paper was tried on a globe 35 feet in diameter; this travelled a full mile before it fell to the ground. Eleven months after the memorable inflation of the paper bag at Annonay, the younger of the two brothers was engaged to give an exhibition of the new art before the King at Versailles. It was on this occasion that the first living freight was carried into the sky.

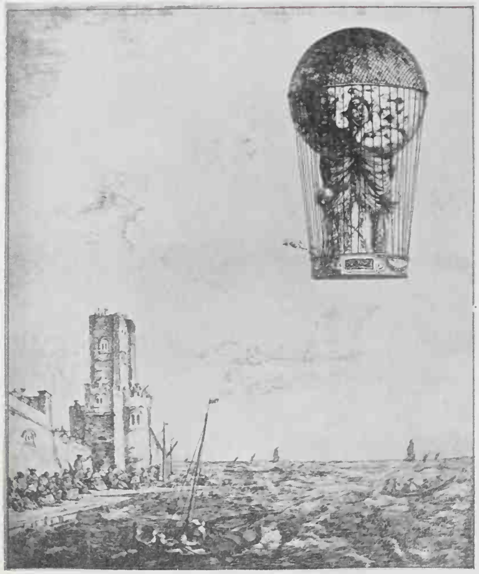


ASCENSION OF A MONTGOLFIER BALLOON LATE 18TH CENTURY

Soon after, in a newspaper of the day dated September 9th, 1783, under "Parisian Intelligence," is the following paragraph: "We hear another public experiment is to be made at Versailles before His Majesty, of which, since it may become in England as it is here, a very popular and interesting subject, we shall give the best account we can collect. . . . Would the King of France make an expedition to the moon, we have no doubt but he might instantly raise an army of Parisians to accompany him in his conquest of the lunar regions. . . . Seriously, the discovery may become exceedingly beneficial to philosophy."

The man who was to acquire lasting fame as the first to ascend and travel through the air was the heroic Pilâtre de Rozier, whose tragic fate was to come later. It is a coincidence that the ill-fated Rozier was the name of the estate where the tragedy in September, 1909, took place, when the great military dirigible was cut to pieces by the breaking of the propeller, and four victims were claimed by this exacting science of aerostation.

But to return to that first balloon to carry



BALLOON ASCENDING FROM BOULOGNE WITH THE INTENTION OF CROSSING THE CHANNEL. AT AN ELEVATION OF 3,600 FEET THE INFLAMMABLE AIR EXPLODED, WITH FATAL RESULTS

human passengers, it was found that two persons were required to balance the fragile wicker gallery which was suspended beneath the globe, and the Marquis d'Arlandes was a ready volunteer.

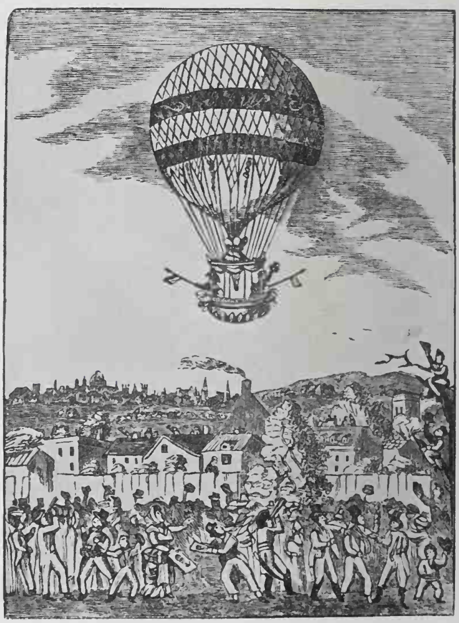
We marvel at the risks of the great flying men of to-day. Let us see how they compare with those of 130 years ago.

The globe was 74 feet high, 48 feet in largest diameter, and 15 feet across the neck, below where the hot air ascended. It was outside this neck that the wicker gallery for passengers was constructed, and an iron brazier was slung below all. Each aviator was furnished with bundles of fuel to feed the furnace; each also carried a wet sponge in case the machine might catch fire. The marquis in a letter wrote of the ascent thus: " Our departure was at 54 minutes past one. . . . I waved my arm, M. de Rozier cried: 'You are doing nothing; we are not rising.' I stirred the fire and then began to scan the river, but Pilâtre cried again: 'See the river, we are dropping into it.' We again urged the fire, but still clung to the river bed. Presently I heard a noise in the upper part of the balloon, which gave a shock as though it had burst. I called to my companion. The balloon by now had many holes burned in it, and, using my sponge, I cried that we must descend. My companion said, 'We are over Paris, and must now cross it.' Therefore, raising the fire once more, we turned South till we passed the Luxemburg, when, extinguishing the flame, the balloon came down spent and empty."

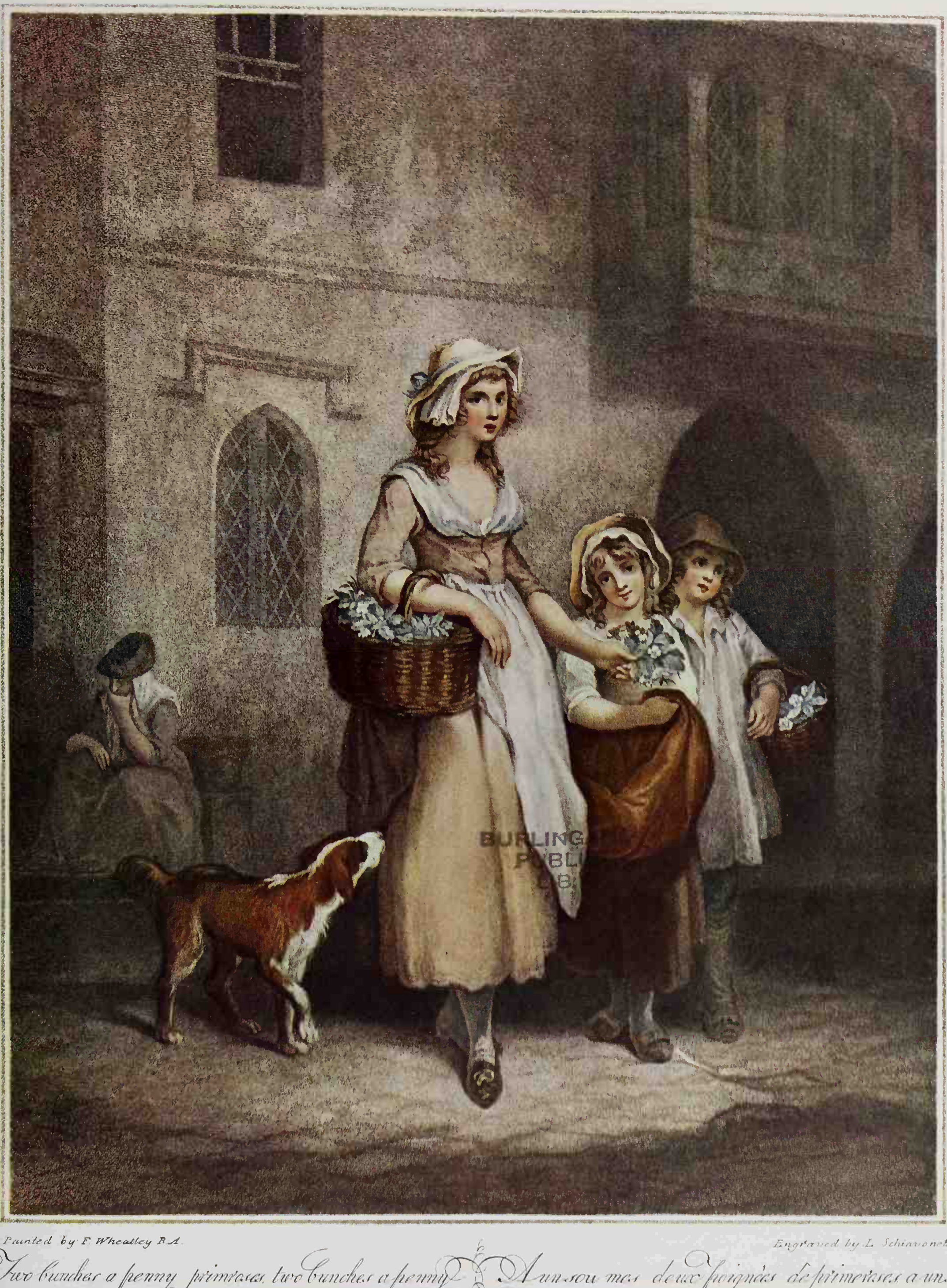
Perilous as this may seem, two months later, at Lyons, seven passengers ascended; but the Mongolfière being made of too thin material for its size, burst mid-air, and fell with great velocity. Extraordinary as it may appear, no one was injured, as the remains of the bag formed a kind of parachute.

Before the close of the year 1783, MM. Roberts and Charles, who had long been experimenting, launched a balloon which, being inflated with hydrogen, required no brazier with its accompanying danger of fire. These Charlières, as they were called, soon beat all previous records, for a practical valve was added, and the aeronauts could manœuvre the balloon higher or lower.

Ascents now took place in many parts of the Continent. The guidance of the air-machines by oars was attempted; thunderstorms were encountered and successfully weathered, though frightful risks were run, for as Kipling says in his *Actions and Re-actions:* "If one intrudes on the heavens when



MR. SADLER'S ASCENT WITH CAPT. PAGET, FROM THE MERMAID GARDENS, HACKNEY, AUGUST 12TH, 1781 DESCENDED NEAR TILBURY FORT, ESSEX



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Painted by F. Wheatley R.A.

Engraved by L. Schiavonetti

Two bunches a penny primroses, two bunches a penny — *A un sou mes deux poignées de primeveres a un sou*

st plate of the Cries of London

London Pub.d as the Act Directs July 2 by Colnaghi and Co. N.o 132 Pall Mall
1793

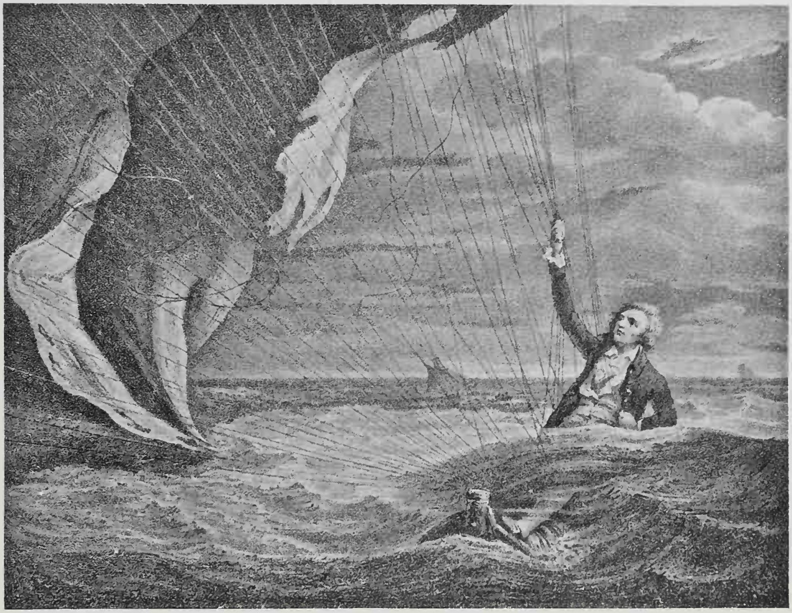
premiere planche des Cris de Londres

they are balancing their volt-accounts; if one disturbs the High-Gods' market rates by hurling steel hulls at ninety knots across tremblingly adjusted electric tensions, one must not complain of any rudeness in the reception."

M. Blanchard, accompanied by an American, Dr. Jefferies, crossed the Channel, ascending in a Charlière at Dover, and, after desperate adventures, descending near the forest of Guiennes. A banquet was given at Calais to the balloonists, and the old accounts are strangely like the fêting of M. Bleriot after his cross-Channel flight on the heavier-than-air machine in June, 1909. For many years the remains of the old balloon were preserved in a church at Calais, and its beautifully painted and decorated car, lent by the Calais Museum authorities, was another of the interesting exhibits at the Exposition Aeronautique held in Paris in 1909. It is richly decorated with allegorical figures, but is so small that it looks as if two men could barely stand in it.

The following verses published at the time of this first crossing of the Channel are extremely interesting. The last line, "But France produces the inventor and the guide," still holds good. Montgolfier was the inventor, Blanchard the guide across the Channel. We look down the long gallery of the exhibition, and there is the little Bleriot machine. France is still the inventor and the guide. It is to France the collector must turn for his most interesting finds:—

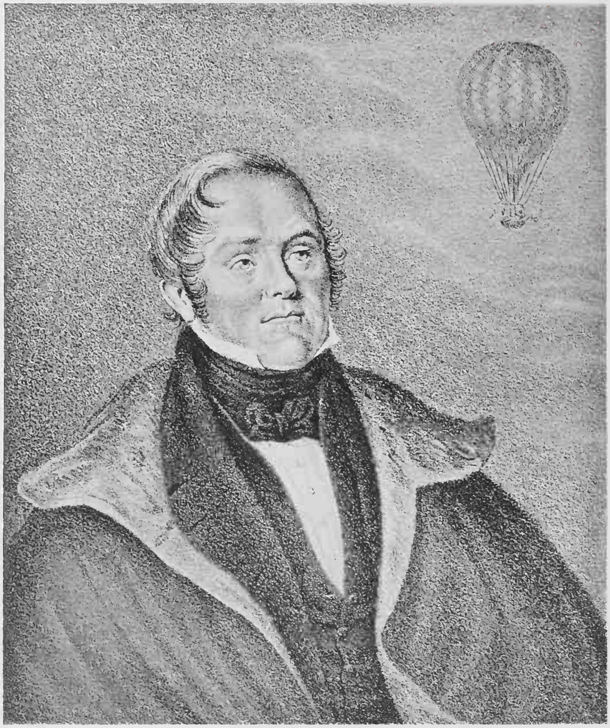
> "Deux peuples divisés pour l'Empire des mers
> Ne font qu'un aujourd'hui en franchissant les airs
> Présage fortuné de l'union sincère
> Qui doit regner entre eux pour le bien de la terre.
>
> "Autant que le Français, l'Anglais fut entrepide:
> Tous les deux ont plané jusqu'au plus haut des airs;
> Tous les deux, sans navire ont traversé les mers,
> Mais la France a produit l'inventeur et le guide."



THE PERILOUS SITUATION OF MAJOR MONEY FROM A PRINT BY W. F. SHERLOCK, AFTER P. REINAGLE, R.A.

Considering the risks run and the inexperience of all concerned with the material of the globes at the end of the eighteenth century, the inflammability of the gas, the danger of fire, and the want of knowledge of the air currents and other phenomena of the air, it is extraordinary that very many ascents from all parts of the Continent took place before a life was lost. Then M. Pilâtre de Rozier, accompanied by M. Romain, desired to cross the Channel from the French side. They used a terrible combination balloon, where a fire balloon was used beneath another filled with hydrogen gas! The inevitable catastrophe did not take place until they had ascended 3,000 feet, when the balloons caught fire and blew up.

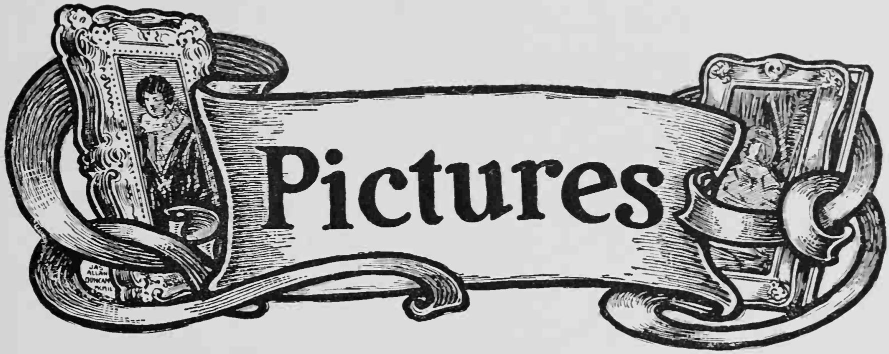
Although Vincent Lunardi is usually considered the first balloonist in England, there is some remarkable



CHARLES GREEN, WHO MADE 526 ASCENTS WITHOUT A SERIOUS ACCIDENT
DRAWN AND ENGRAVED BY G. P. HARDING, 1839

evidence that a Mr. Tyler made an ascent with a hot-air balloon in Edinburgh a month previous to Lunardi's attempt. There is a letter in the "London Chronicle" of August 27th, 1784, describing the adventure, which space prevents our quoting. Though there is a little information about Tyler, what there is, including a letter addressed to him by Lunardi, justifies the opinion that he was the first British aeronaut and the first to make an ascent in Great Britain, though the former honour is claimed by Sadler and the latter by Lunardi on September 15th, 1784.

The fascinating story of *The Conquest of the Air* goes on rapidly from this point, and from the beginning of the nineteenth century the connoisseur will have more fruitful search. Sadler, using a Montgolfière, travelled at the rate of fifty miles an hour and descended safely near Oxford. Mr. Shildon, Professor of Anatomy, ascended with M. Blanchard at Chelsea on October 16th, 1784. This latter aeronaut received a pension of £50 a year from Louis XVI.; but in the general cataclysm of the Revolution this pension was swept away. The harmless craze for balloon-flying without passengers became universally popular, and Montgolfières went up from all parts daily. Wonderfully romantic and perilous voyages took place. Sadler, while crossing the Irish Channel, discovered a rent in his balloon, was blown out to sea, descended on the water between two vessels, and was eventually rescued after clinging to the netting of his balloon in the same way as Major Money succeeded in keeping himself afloat. Curiously enough, the Irish Sea remained uncrossed until five years later, when Mr. Wendham Sadler, son of the first hero, succeeded. By this time illuminating gas was being used for the inflation of the balloon instead of the expensive and dangerous hydrogen, and air-machines of the heavier-than-air type were being experimented with or produced on paper. The first parachutist appeared in the person of Monsieur Garnerin, then the unfortunate Cocking was dashed to pieces on his first descent. Later came Mr. Charles Green, who made no fewer than 526 ascents without any serious accidents, and who died in his bed at the age of eighty-six. He has been called the father of English aeronautics. The steering, on a moonless winter night, of the great Nassau, which held three passengers, from London to the town of Weilburg in the Duchy of Nassau, was the greatest achievement in ballooning which had been accomplished up till 1836. From this time on, the history of aerostation is fascinating beyond comparison with any other story. The mechanical airship began to seriously occupy the attention of theoretical and practical aeronauts. The tragedy of the "Zenith" was soon to be known as an incentive to courageous effort in the cause of science. The brothers Tissandier commenced their experiments with a screw-propelled airship, and military ballooning was an accomplished fact. Letters sent "par ballon monté" during the Siege of Paris may well be added to a modest collection. They are only one amongst a thousand bibelots which, in the portfolios and cabinets of a collector, may tell the story of man's efforts to conquer the air.



Pictures

Notes on Four Portraits by George Romney in the Possession of Mr. Henry Aldenburg Bentinck

By Edith Henniker

It is not only in England but in the whole of artistic Europe that the great English eighteenth-century school of portraiture is now known and appreciated at its right value. Books of every kind and description, from the magnificent "edition de luxe" with its reproductions — works of art in themselves — to the 6d. handbook, are constantly being published to meet the demand for information about our great national portrait painters.

Those giants of English portraiture—Reynolds, Gainsborough, Romney, and all their school—how much they mean to us! Probably each one of us has our favourites amongst them; but though so different in many ways, they seem to share that wonderful gift of seeing beauty and charm in all their sitters.

England is luckily still the proud possessor of great numbers of these "fair women and brave men," as year after year the winter exhibition of "Old Masters" at Burlington House testifies. It is not only in the palaces and castles of England that we find these family portraits, but in many of the lesser "stately homes" these bewitching ancestors look down upon their descendants living on in the same rooms in which they spent their lives. Fortunate people they were to be represented for all posterity with the charm these great masters knew so well how to transmit. But, alas! through the changes that must come from time and circumstances, many of the best-known family portraits have had to leave their rightful homes. With the vast sums now to be obtained for pictures of the eighteenth-century British school, it is little to be wondered at that many owners feel they have no right to keep such incomes hanging on their walls. Wives are separated from their husbands, and in many cases sent to America—sold for a hundred times the price Reynolds or Romney received for the portrait at the time it was painted. When one hears perpetually of these necessary changes and partings, it is delightful to come across a group of four Romney portraits—the originals being all related to each other. This particular group of pictures is the property of Mr. Henry Aldenburg Bentinck, of Indio, Bovey Tracey. They are now hanging in his London house in a white-panelled room specially designed to receive them, altogether a fitting setting for such a possession.

The pictures are thus described in the catalogue—

(i.) A half-length portrait, life-size, of Renira, wife of Capt. John Albert Bentinck, R.N., and daughter of Jean, Baron de Tuyll de Scrooskerken.

(ii.) A half-length life-size portrait of Admiral William Bentinck, eldest son of above. Married 1802 Lady Frances, only daughter of Charles Pierrepoint, 1st Earl Manvers.

(iii.) Life-size kit-kat portrait of Sir R. Shore Milnes, Bart., in the uniform of the Blues.

(iv.) Life-size kit-kat portrait sitting of Charlotte Frances Lady Milnes.

The following small genealogical plan shows at a glance the relationship these four people bore to each other :—

Renira de Tuyll = Capt. J. A. Bentinck.
Admiral William Bentinck.   Charlotte Frances = Sir Robert Shore Milnes, Bart.
Mother, son, daughter, and son-in-law.

Of the mother, Renira de Tuyll, I have gathered but little. From her portrait I picture her a perfect type of a high-born Dutch lady. At the time Romney painted her she was no longer young; but he has shown her to us in all the dignity of refined and cultured middle-age. Her dress is most dainty and seemly to her years and position—a veil becomingly arranged on her well "coiffed" hair, a kerchief folded across her breast, and her dress of purplish grey made in a most quaint and characteristic fashion. Nothing could have been better conceived, and looking at her one feels certain that these qualities, so apparent in her outward person, were the keynote of her character.

She was born in 1744, and her early life was probably spent in Holland with her father Jean, Baron de Tuyll de Scrooskerken. One pleasing little story of this Dutch seigneur has been sent to me. Speaking of a portrait of him, it goes on to say, "This gentleman's physiognomy expresses a calm decision worthy of an anecdote recorded of him. His second wife being like many Dutch ladies a great lover of porcelain, fell into such a paroxysm of grief when one of her best cups was broken during 'a small tea-party' that the Baron at length exclaimed in the tenderest Dutch, 'My love, I cannot bear to see you miserable; it must not happen again,' and therewith emptied the tray with the rest of the set into the street."

In 1763 Renira de Tuyll married Capt. John Albert Bentinck, whose elder brother, Count Christian Frederick Anthony Bentinck, of Varel and Kniphausen, was the husband of her sister Mitje (Mary).

Then I fancy her peaceful life in Holland ceased. Capt. Bentinck was in the Navy, and when not at sea appears to have lived principally in England in Whitehall Gardens. He was the cousin of the then Duke of Portland, and, from what one conceives of his character, much preferred the gay life in London amongst his various relations to his native Holland. His name figures frequently in the memoirs of the time, and our dear Renira seems to have been sorely tried by her husband's friendship with Georgina, Duchess of Devonshire, that devastator of hearts and happiness!

These old tales of scandal and flirtations, how little they seem to signify now, giving, perhaps, an extra human touch to these people in whom we are so interested. But one can realise that Mrs. John Albert Bentinck needed all her serenity and fortitude in a foreign land with a husband either far away from her at sea, or throwing himself into the very gay London life of the time.

In these agitating days her children must have been her chief joy and care. These two with whom we are concerned were indeed a pair to fill any parent's heart with pride. Looking at the two portraits, one can trace a very strong family likeness between the brother and sister. Their beauty must have been most remarkable, even allowing for the fact that it is Romney's brush that is interpreting it for us. The son—William Bentinck (thus named after his grandfather, the second son of the first Earl of Portland)—was a sailor like his father, and in his portrait is represented in the naval uniform of the period. He rose to be an admiral, and saw much service during those last years of the eighteenth century, when England was perhaps at the zenith of her naval power.

He was left by his grandmother, Countess Aldenburg (heiress of that family), the estate of Doorwerth in Holland. In 1802 he married Lady Frances, only daughter of Charles Pierrepoint, first Earl Manvers, his son, Charles Aldenburg, being the father of the present owner of these portraits. Countess Charlotte Frances was Renira Bentinck's second daughter. She was born in 1768, and grew up a lovely Dutch maiden in the house in Whitehall Gardens. I like to think of the pleasure it must have been to her mother introducing this beautiful young daughter to the then very small and select social circle which constituted London society. She at once became a "toast" in the phraseology of the time, and after one brilliant season married at the age of eighteen Sir Robert Shore Milnes, Bart., who was more than twenty years her senior (he was born 1747).

It must have been shortly after their marriage in 1785 that the husband and wife sat to Romney. One can quite feel, whilst looking at these portraits, the joy the artist must have experienced whilst at work on them.

Lady Milnes, dressed with girlish simplicity in the soft creamy muslin, is sitting slightly turned towards us. She wears a big black hat on her powdered hair, her hands loosely folded on her lap. Sir Robert Milnes, in the uniform of the Blues, looks the ideal husband for such a dainty lady. We hear of his being made Governor of Northern Canada, and there his young wife accompanied him—a perilous journey indeed to undertake in those days.

Sir Robert did not die till 1837, at the advanced age of ninety, so they had fifty years of married life together. Lady Milnes outlived him thirteen years, dying in 1850. Much sorrow came to this beautiful lady as years went on. The Princesse de Lamballe, that fair, pathetic victim of the French Revolution, was an intimate friend of hers, and Lady Milnes, being in Paris at the time, witnessed the ghastly sight of that lovely head carried aloft on the pikestaff of one of the mob on its way to be shown to the imprisoned Queen.

Lady Milnes is said to have never really recovered this shock. She must have then been about twenty-four; but such a scene would make an impression scarcely to be effaced in the longest life.

In 1815 she and her husband had the overwhelming grief of losing their son, a young man full of promise, as a son of such parents needs must have been, at the battle of Waterloo.

Mr. Bentinck most kindly allowed me to do water-colour sketches of these four portraits by Romney. They have been reproduced by his permission for this magazine. Nos. iii. and iv., Sir Robert and Lady Shore Milnes, appeared in the June and July CONNOISSEUR MAGAZINE. No. i., Renira de Tuyll (Countess John Albert Bentinck) appears in the present number, and that of her son, Admiral Bentinck, will be published in the September issue. During the happy days I spent with these pictures, they became very real living people to me, as any great portraits must do to those who live with them. I have collected these few facts about the originals who lived and died not so very far removed from our own days. The pictures themselves are as fresh as when they left Romney's studio; and one feels that through the centuries to come this little group of relations needs no memoirs to keep its memory green. They will live on for their descendants, a link with the past, for time has ceased to exist for them.

> "A thing of beauty is a joy for ever;
> Its loveliness increases; it will never
> Pass into nothingness."—*Keats.*

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (1).

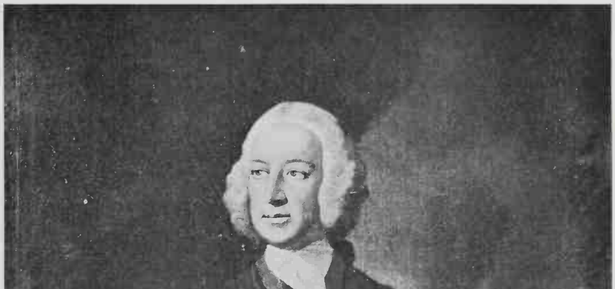
DEAR SIR,—I enclose herewith a photograph of a portrait which has recently come into my possession. I shall be much obliged if any of your readers can enlighten me as to who the portrait represents.

I am, dear Sir, yours faithfully, A. H. HERBERT.

UNIDENTIFIED PAINTING.

SIR,—I am enclosing a photograph of an oil painting which I bought at an old curiosity shop at St. Ives (Cornwall). Can you find out what painting it is taken from for me, as it seems old. It has some newspapers in French pasted across the back, so that it probably comes from France. Perhaps you would put it in THE CONNOISSEUR MAGAZINE, as someone might remember the head.

Yours faithfully, E. H. EDMONDSON.



UNIDENTIFIED PORTRAIT (1)

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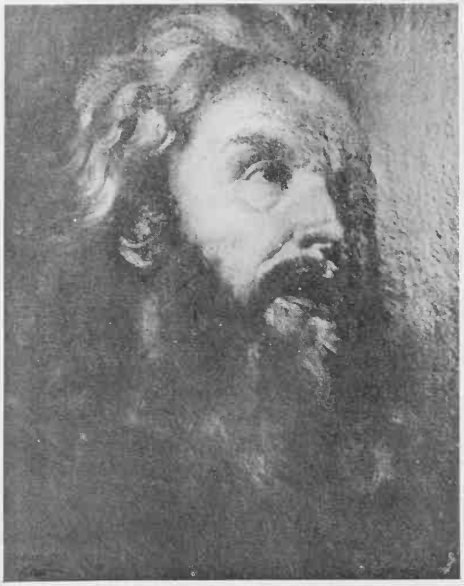


UNIDENTIFIED PAINTING

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—Lady is sitting in a chair probably of time of James. Painting is warm in tone and appears to be well executed (oil). Found in a lumber room. Supposed to be a portrait of some female member of the Onslow family. Size of painting, 34½ in. by 27 in. Any information gladly received.

Yours faithfully,
FRANK LASHAM.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—I have just turned over a number of THE CONNOISSEUR MAGAZINE for May and see the illustration of an unidentified portrait on page 58, No. 4.

The photograph reproduces a portrait of Father Paul Sarpi, of which we have a copy at the Bodleian in Oxford. I should be very glad indeed to know where the present owner found the portrait, as the history of Sarpi's portraits is fairly well known. The patch on the cheek represents the plaister over the wound made by the servants of the Pope. I am away from books at the moment, or I could give you the exact date of the painting of the original. Several copies were made for friends in England.

I am engaged in making a catalogue of all the portraits in Oxford, and if Mr. Mitchell would be so kind I should like to locate another version of the Bodleian picture.

I am, yours faithfully, RACHAEL POOLE.

"BURIAL OF CHARLES I."

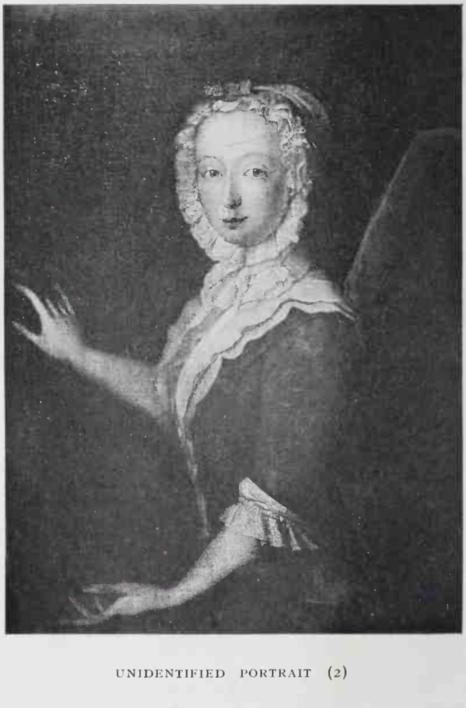
DEAR SIR, — This picture, referred to by Miss Schurmer, is painted by Charles Lucy (born 1814, died 1873), and is at our gallery, 30, St. James' Street, S.W., where it can be seen at any time.

Yours faithfully, LEGGATT BROS.

BERNEY FAMILY PORTRAITS.

DEAR SIR,—A member of this family who has for years past been collecting materials for an exhaustive pedigree, etc., has asked me to try to discover the whereabouts of any of their portraits. I have always understood that a large number were disposed of by auction for the value of their frames on Sir John Berney's—the seventh baronet—death in 1825, at Kirby Bedon, and I believe several others, of my branch of the family, on the death of my great-grandfather, Robert Berney, of Worstead, Norfolk, in 1828. I should feel greatly obliged for any information on the subject.

Yours faithfully, P. BERNEY-FICKLIN.



UNIDENTIFIED PORTRAIT (2)

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The unidentified portrait (3) which appeared in the May Number of THE CONNOISSEUR MAGAZINE I presume to be that of Manoel Pinto de Fonseca, Grand Master of the Knights of Malta, who reigned 1741-73. Should the painting be thoroughly cleaned, his coat-of-arms (five crescents quartered with the cross of the Order) may perchance appear, as there are portraits of grand masters which bear their family escutcheons and others which do not.

The painter is probably Favray.

Miss Simmons, daughter of the late Field-Marshal Sir Lintorn Simmons, who was Governor of Malta 1884-88, mentions in her book, *Description of the Governor's Palaces*, that many pictures were looted from the grand master's palace in Valetta by the French when in 1798 Malta was captured by Napoleon.

As to whether this portrait be one of those looted, its present owner may throw much light on the subject if he knows the picture's past history.

Yours faithfully,
R. J. D. COUSIN.

GENTILESCHI'S "DAVID AND GOLIATH."

MRS. ARNOLD presents her compliments to Mr. Baily, and writes to say she only saw a day or two ago a question in the May Number of THE CONNOISSEUR MAGAZINE as to the whereabouts of Artemisia Gentileschi's great picture of David with the head of Goliath. A Mr. C. E. Symonds asks the question. The original has been for many years in Mrs. Arnold's possession, and it came to her on the death of a relative. It has been in the family a long time. She has it now in her town house, and would be quite willing to show it to anyone who has a genuine interest in it, and would make an appointment to do so if Mr. Baily thinks it would be wished by Mr. Symonds.

TURNER'S "BURNING OF THE HOUSES OF PARLIAMENT."

DEAR SIR,—Quite recently my brother, who resides abroad, has acquired a painting by J. M. W. Turner, *The Burning of the Houses of Parliament* (19 in. by 23 in., about 1835), coming from the collection of A. Sanderson, Edinburgh. It is thought that this is the same picture which was sold at Christie's on July 3rd, 1908 (the property of a gentleman in Scotland), for 150 guineas. I have also been told that it is mentioned in W. Armstrong's work on Turner (page 236). The price realised at Christie's is so low that it causes naturally some doubts, considering that the painting is in perfect condition. You will know that the same subject by Turner from the collection of Holbrook Gaskell fetched at Christie's on June 24th, 1909, 12,500 guineas. Can you explain the reason for this enormous difference in the two prices? For any information on this point I should be very much obliged.

I remain, dear Sir, yours faithfully,
"PURLEY."

MURILLO'S "BEGGAR BOY."

DEAR SIR,—We should be obliged if you could give us the price realised for oil-painting, 8½ in. by 11 in., *Beggar Boy*, by Murillo, brought from Spain by Lord Bute, and given in a present to Captain Bailley, and sold at the sale of Sir George Cockburn, G.C.B., of Shanganagh Castle, Dublin, on March 2nd, 1880.

Yours faithfully,
LESLIE & LESLIE.

"THE JUDGMENT OF PARIS."

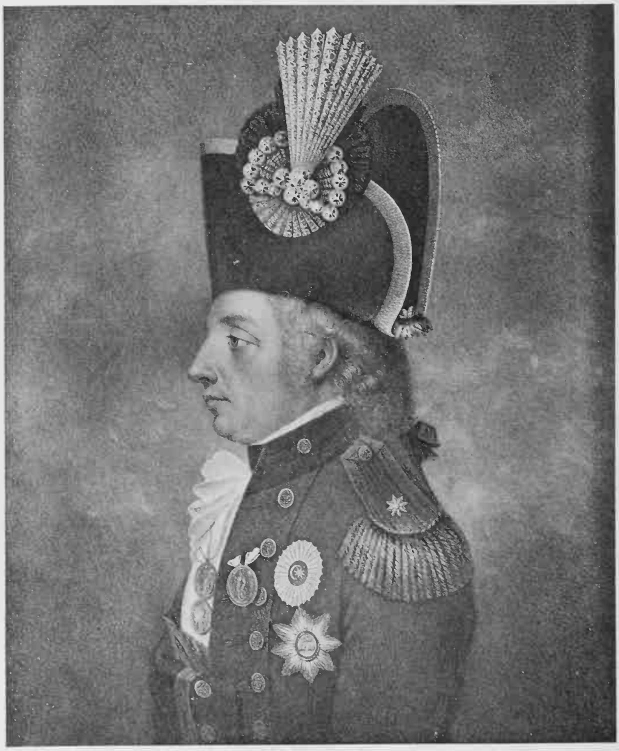
DEAR SIR,—A short time ago I saw an enquiry in THE CONNOISSEUR MAGAZINE *re The Judgment of Paris*. Since then a proof copy has come into my possession (engraving). The original is in possession of Andrew Fountain, Esq., Narford Hall, Norfolk. The engraving is by C. W. Wass, engraver to H.R.H. Duchess of Cambridge, and painted by Etty, R.A. You might let me know if you have already had this information.

Yours very truly,
L. MACKAY.

NOTES

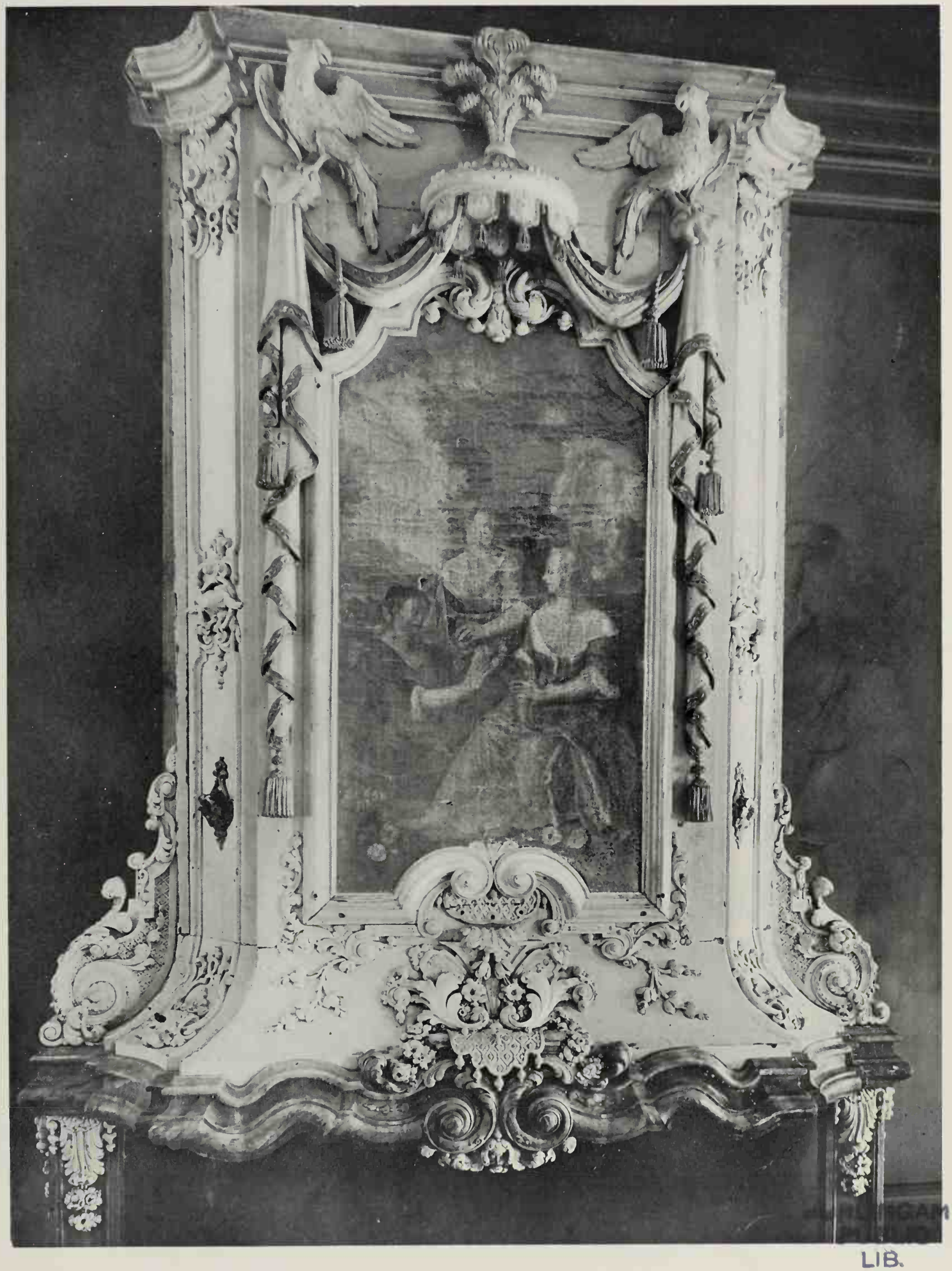
Portrait of Nelson

Apart from its rarity the portrait of Nelson, drawn and engraved in stipple by Thomas Burke, possesses special interest inasmuch as it is probably the earliest presentment of Britain's greatest naval hero. All we know of the drawing is that it was at one time in the possession of Captain (afterwards Sir) John Boscawen Savage, of Marines, who was in command of his regiment on the *Orion* at the Battle of the Nile, in which he was wounded.



BARON NELSON OF THE NILE ENGRAVED BY BURKE FROM AN ORIGINAL DRAWING TAKEN AT PALERMO, IN THE POSSESSION OF CAPT. J. B. SAVAGE, OF MARINES (FROM THE COLLECTION OF DR. GEORGE C. PEACHEY)

Nelson, after annihilating the French fleet in Aboukir Bay in August, had sailed for Naples, where he stayed for some months, arriving at Palermo on Christmas Day, 1798, and bringing with him the King and Queen of Naples and Lady Hamilton. Upon receiving the news of the victory, the Sultan had sent a special minister to Naples to confer upon him some magnificent presents, among others the chelengk or plume of triumph, which was not only the most honourable badge among the Turks, and had never before been given to any but victorious Mussulmans, but in this instance was a mark of special favour inasmuch as it had been taken from one of the Imperial turbans. This plume or aigrette is described by Pettigrew as being composed of thirteen fingers covered with diamonds, representing the number of ships destroyed off Alexandria. The central and four surrounding stones were valued at £5,000, and there were, at least, three hundred more



UPPER PART OF MANTELPIECE IN THE STYLE OF DANIEL MAROT
In the possession of Messrs. Lenygon at 31, Old Burlington Street, W.

of varying sizes. Behind the central star was a clockwork apparatus, which, when set in motion, made the diamonds scintillate. A representation of this jewel figured among the augmentations granted to Nelson by George III., his crest being: On a naval crown, or, the chelengk or plume presented to him by the Sultan, with the motto, *Palmam qui meruit ferat.* This aigrette is mentioned by Lady Hamilton in a letter to Nelson's wife, and was bequeathed to Emma in a codicil dated March, 1801.

The portrait shows only the left side of the face, precluding a view of the right eye, the sight of which he had lost at the siege of Calvi in 1794, while the empty sleeve tells of the loss of his right arm at Santa Cruz in the expedition against Teneriffe.

Upon his breast are displayed five medals, distinguishable amongst which are the Star of the Order of the Bath conferred upon him after the battle of St. Vincent, and that of the Order of the Crescent, the gift of the Sultan.

In August, 1799, the probable date of the portrait, Nelson was in his forty-second year.

Our Plates

THE illustration of an *Irish Girl*, from the water-colour (size 8⅞ in. high by 6¼ in.) by Adam Buck, is one of the best specimens of the art of this pleasing though unequal painter. Besides painting in oil, water-colour, and miniature, and working in pastel, he spent much of his time in engraving. His original work is now rarely seen, and he is best known by the many stipple plates executed after him by Freeman, Stadler, Williamson, Cheeseman, and other well-known stipple engravers. The *Cries of London*, after Francis Wheatley, R.A., are among the most deservedly popular of eighteenth-century prints, a complete series in colours having realized 1,000 guineas at auction. Wheatley exhibited the originals at the Royal Academy during 1792, 1793 and 1795. There were in all fourteen pictures, but only thirteen appear to have been actually engraved, though of one subject, *Gingerbread*, there were two versions. Luigi Schiavonetti was chiefly responsible for engraving the plates, the three earliest being entirely his work, and others being executed under his supervision. The other engravers employed were Schiavonetti junior, Vendramini, Cardon and Gaugain, the first plate being published in 1793 and the last of the series in 1797. The *Portrait of the Empress Marie of Austria, daughter of Philip II. of Spain, and wife of the Emperor Maximilian II.*, by Pantoja de la Cruz, is contained in the collection at the Prado in Madrid. The artist was among the greatest exponents of portraiture in Spain prior to the time of Velazquez, and, like him, was a favourite at the Court.

Beyond the fact that Daniel Marot was employed by King William III. at Hampton Court, probably many of our readers are unacquainted with any other particulars of his career, and no doubt there are many who would hardly recognise the peculiar features which characterise the work of this versatile artist. Yet both his originality and his ability are undoubted, and his influence on all that appertained to furniture and decoration at the close of the seventeenth and at the beginning of the eighteenth century was very far-reaching.

We published a short article on Daniel Marot, by Mr. Brimyard, in our issue of March last, and this month, by the courtesy of Messrs. Lenygon, we are enabled to give an illustration of an interesting specimen of his work. This mantelpiece, which forms part of a complete room at 31, Old Burlington Street, is peculiarly characteristic of the style of Marot, and is further interesting as showing the wealth of decoration which the great nobles of his period considered necessary to embellish the state apartments of their great houses.

For a long time Messrs. Lenygon have been collecting the finest specimens of the work in the style of Daniel Marot, with the view, at a later date, of forming a special exhibition. As this would illustrate the best work of this most interesting period, it is much to be hoped that they will carry out their intention.

"Catalogue of Incunabula"

WE have received from Messrs. Joseph Baer & Co., of 6, Hochstrasse, Frankfort-on-the-Maine, an excellent *Catalogue of Incunabula*, fully illustrated and annotated throughout, evidently at great expense. The books are arranged under the names of the presses from which they come, and scientifically classified with reference to more than three hundred different authorities who have treated on the particular branch of Bibliography to which the catalogue is devoted. All the books are for sale at the prices affixed.

Books Received

Wooden Monumental Effigies in England and Wales, by Alfred C. Fryer, Ph.D., F.S.A., 6s.; *Richmondshire Churches*, by H. B. McCall, 10s. net. (Elliot Stock.)

Visitation of England and Wales, Vol. XVI., by Fred A. Crisp, 21s. (Grove Park Press.)

History of Indian and Eastern Architecture, 2 vols., by James Fergusson, D.C.L., LL.D., etc., James Burgess, LL.D., F.R.S.E., and R. Phené Spiers, F.S.A., F.R.I.B.A., 42s. net; *Renascence Tombs of Rome of the Fifteenth Century*, by Gerald S. Davies, M.B., 21s. net; *The Painters of Florence*, by Julia Cartwright (Mrs. Ady), 1s. net. (John Murray.)

The Gentleman and Cabinet-Makers' Director: Chippendale, 1754, by J. Munro Bell and Arthur Hayden, 15s. net. (Gibbings & Co.)

A Guide to the English Pottery and Porcelain at the British Museum, 1s. (British Museum.)

Ceramic Literature, by M. L. Solon, 42s. net. (Chas. Griffin and Co.)

British Pottery Marks, by G. Woolliscroft Rhead, 7s. 6d. net. (Scott, Greenwood & Son.)

IN THE SALE ROOM
SECOND DAY SALE LOT
CREEK ROMAN
WILL JENKINS

PICTURES.

THE June sales of pictures at Christie's and elsewhere were of unusual importance; but the dominant interest was in connection with the extraordinary prices paid for works of the Barbizon and modern Dutch Schools. The unofficial total of the first of these sales (June 3rd) was £42,415, and this sale included the properties of the late Mr. Andrew Maxwell, of Glasgow, of the late Mr. E. Erskine Scott, of Linburn, Midlothian, and the late Mr. R. W. Rankine, of Fife—all, it will be noticed, Scotch collectors. The few drawings in the Scott collection included two by Josef Israels, *Minding Baby*, 18 in. by 13 in., 320 gns.; and *A Child with a Dog and Toy Cart*, 8 in. by 11 in., 130 gns.; and one by J. Maris, *Ploughing*, 8 in. by 17 in., 380 gns.; whilst the best of the pictures were: J. B. C. Corot, *Landscape near Paris*, with a peasant boy carrying a basket, 12 in. by 15 in., 660 gns.; C. F. Daubigny, *River Flowing through a Valley*, cottages and animals in the distance, panel, 13 in. by 22 in., 120 gns.; and *River Scene*, with barges and shipping, on panel, 10 in. by 20 in., 180 gns.; Ch. Jacque, *Shepherd with a Flock of Sheep*, 13 in. by 17 in., 420 gns.; J. Maris, *Young Child Seated at a Table eating Grapes*, 12 in. by 8 in., engraved by C. L. Dake, 200 gns.; A. T. J. Monticelli, *A Fête Champêtre*, panel, 15 in. by 26 in., 100 gns.; and M. de Munkacsy, *River Scene*, with buildings and barge, sunset, 23 in. by 35 in., 165 gns.

The small collection of Mr. Andrew Maxwell was remarkable for its Corot, *The Bird Nesters*, 26 in. by 35 in., which was sold in 1877 for £460, and now realised 13,000 gns., the European record for a work by this artist. The other pictures were: Josef Israels, *The Pancake*, 18 in. by 26 in., 2,700 gns.; two by M. Maris, *L'Enfant Couchée*, 13 in. by 20 in., 4,900 gns.; and *The Lady of Shallott*, 21 in. by 12 in., 850 gns.; Claude Monet, *L'Effet de Niege*, 22 in. by 31 in., 480 gns.; A. T. J. Monticelli, *The Garden of Love*, panel, 17 in. by 14 in., 570 gns.; Albert Moore, *Beads*, two young girls in loose grey drapery sleeping on a couch, 11 in. by 19 in., 190 gns.—this was bought for the National Gallery of Scotland; Sir W. Q. Orchardson, *Don Cæsar de Bazan*, 22 in. by 16 in., 1876, 250 gns.; and Sir L. Alma-Tadema, *The Nurse*, panel, 17 in. by 23 in., 1872, 300 gns.; and two drawings: J. Maris, *Dordrecht*, 12 in. by 15 in., 305 gns.; and M. Maris, *The Enchanted Wood*, 9 in. by 15 in., 280 gns. The Rankine pictures included Sam Bough, *Barncluth Well*, *Cadzow Forest*, 27 in. by 35 in., 1860, 290 gns.; Sir W. Q. Orchardson, *Courtship*, 25 in. by 19 in., 220 gns.; Sir H. Raeburn, *Portrait of the Rev. John Lockhart*, 29 in. by 23 in., 280 gns.; H. Harpignies, *The Village*, 20 in. by 28 in., 480 gns.; Jules Dupré, *A Seapiece with Boats*, sunset, 9 in. by 7 in., 135 gns.; J. Maris, *Dutch Canal with a Bridge*, 12 in. by 9 in., 400 gns.; W. Maris, *Black and White Cow Drinking at a Pool*, 9 in. by 16 in., 400 gns.; A. Mauve, *The Road to the Farm*, panel, 9 in. by 7 in., 440 gns.; A. T. J. Monticelli, *Group of Figures near Some Cloisters*, panel, 13 in. by 21 in., 250 gns.

The property of Mr. P. M. Inglis, of Glasgow, consisted of a single picture by M. Maris, *Feeding Ducks*, panel, 13 in. by 9 in., 1872, 2,700 gns.; other properties were J. Israels, *Portrait of an Old Man Smoking a Pipe*, 25 in. by 19 in., 400 gns.; M. Maris, *In the Wood*, 11 in. by 17 in., 180 gns.; and H. Fantin-Latour, *Roses in a Glass*, 13 in. by 16 in., 1886, 330 gns. Three pictures which failed to reach the reserves in the late Sir John D. Milburn's sale, June 10th, 1909, were: J. B. C. Corot, *Le Coup de Vent*, 17 in. by 21 in., 1,200 gns.; H. Harpignies, *The Last Days of Summer*, 37 in. by 64 in., 1863, 950 gns.; and T. Gainsborough, *Portrait of John Tompion*, in brown coat and red vest trimmed with gold, 28 in. by 23 in., 800 gns.

Messrs. Knight, Frank & Rutley's sale of the Barrett collection at Milton House, Steventon, Berks., on June 8th included two sets of pictures by F. Wheatley, presumably the engraved works *Morning*, *Noon*, *Evening*, and *Night*, the set of four 17 in. by 21 in., 1799, 200 gns.; and *Going to Market*, and *Returning from Market*, a pair, 13 in. by 11 in., 100 gns. The late Mr. T. W. Waller's collection of pictures and drawings, sold at Christie's on June 10th, realised about £2,500. The pastels included J. Russell, *Portrait of Mrs. Higginson and Son*, the former in white muslin dress with blue sash, the son (afterwards General Higginson) in brown dress with white lace collar, 290 gns.; and J. Russell, *Girl with Cherries*, 23 in. by 20 in., a version of the picture in the Louvre, 95 gns. The pictures were: C. Eisen, *Cupids Blowing Bubbles*, an overdoor, 26 in. by 52 in., 115 gns.; and N. de Largillière, *Portrait of Madame de Parabere*, in yellow dress with pink scarf, holding a bunch of flowers in the fold of her dress, 57 in. by 44 in., 850 gns.

In the Sale Room

Sir Frederick T. Mappin's sale of modern pictures on June 17th consisted of works which were not included in the sale on May 5th, 1906, and the total realised by the 80 lots amounted to about £15,000. This collection was chiefly formed some thirty years ago, and in most instances there was a very serious "drop" in the prices, some of which are indicated in the following report:—Pictures: Vicat Cole, *Welsh Valley with View of Snowdon*, 41 in. by 59 in., 1859, 140 gns. (Lee sale, 1883, 325 gns.); J. Constable, *Stoke by Neyland, Suffolk*, 49 in. by 65 in., to which reference is made in a letter written by the artist to Mr. Purton February 6th, 1836, and published in Leslie's *Life*, 8,800 gns.—this was one of the most remarkable exceptions to the general rule of "drops" in this sale, for the picture was purchased at the Jonathan Nield sale in 1879 for 740 gns., whilst at the Miss Morris sale in 1860 it sold for 100 gns.; two by T. S. Cooper, *Bull and Three Cows in a Pasture*, evening, 56 in. by 47 in., 1851, 305 gns. (Potter sale, 1876, 740 gns.); and *Amongst the Fells, East Cumberland*, 48 in. by 83 in., Royal Academy, 1871, 145 gns. (Bolckow, 1892, 240 gns.); H. W. B. Davis, *In Ross-shire*, 47 in. by 83 in., Royal Academy, 1882, 320 gns. (Lees, 1887, 1,000 gns.); T. Faed, *Tam-o'-Shanter*, 13 in. by 16 in., 105 gns. (Gladdish sale, 1877, 240 gns.); three ascribed to T. Gainsborough, *Gipsy Encampment*, 48 in. by 58 in., 1,050 gns. (Wynn Ellis sale, 1876, 250 gns.); *Gad's Hill Oak*, 50 in. by 39 in., 630 gns. (same sale, 310 gns.); and *Mrs. St. Leger as Imogen*, in brown dress holding a letter, 29 in. by 24 in., 360 gns. (same sale, 155 gns.); F. Goodall, *Felice Ballarin Reciting Tasso*, 56 in. by 95 in., Royal Academy, 1859, 125 gns. (Burnand sale, 1892, 270 gns.); J. C. Hook, *A Dream of Venice*, 4831, Royal Academy, 1850, 100 gns.; B. W. Leader, *The Close of Summer*, 35 in. by 60 in., Royal Academy, 1866, 160 gns.; C. R. Leslie, *The Merry Wives of Windsor*, 47 in. by 68 in., Royal Academy, 1831, 540 gns.; J. Linnell, sen., *View in Surrey*, 24 in. by 29 in., 1853, 220 gns.; G. Morland, *Farmyard*, with two horses, a donkey, and three pigs, 27 in. by 35 in., 205 gns. (Wynn Ellis sale, 1876, 145 gns.); P. Nasmyth, *View on an Essex River*, 22 in. by 33 in., 1823, 245 gns. (same sale, 200 gns.); Erskine Nicol, *Missed*, 29 in. by 22 in., 1866, 135 gns.; and *The Favourite Melody*, 19 in. by 26 in., 1868, 225 gns.; Sir W. Q. Orchardson, *Christopher Sly*, 34 in. by 49 in., 500 gns. (Matthews sale, 1891, 450 gns.); W. W. Ouless, *An Incident in the French Revolution*, 1792, 45 in. by 35 in., Royal Academy, 1871, 270 gns.; J. Stark, *The Ferry*, 34 in. by 50 in., 100 gns.; T. Webster, *Roast Pig*, 28 in. by 46 in., Royal Academy, 1862, 250 gns.—this picture realised 3,550 gns. at the Gillott sale in 1872, was bought in at the Bolckow sale in 1891 at 1,150 gns., and was sold in 1892 for 470 gns.

At the dispersal of modern pictures and drawings forming a portion of the Armstrong heirlooms on June 24th, there were again a good many "drops," for this collection was also formed at a time when the mid-Victorian school of art was at its zenith so far as the auction room was concerned. The 102 lots produced the unexpectedly high total of £29,032, and included the following pictures:—Rosa Bonheur, *Deer Park at Fontainebleau*, 21 in. by 17 in., 1869, 230 gns.; Josef Israels, *On the Strand*, panel, 11 in. by 9 in., 400 gns. (Levy sale, 1876, 160 gns.); Ad. Schreyer, *The Burning Stable*, 46 in. by 76 in., 620 gns.; E. Verboeckhoven, *The Twins*, 25 in. by 21 in., 1856, 150 gns.; R. Ansdell, *Goatherds, Bay of Gibraltar*, 49 in. by 75 in., Royal Academy, 1874, 225 gns. (Baron Grant sale, 1877, 720 gns.); J. Constable, *The Glebe Farm, Dedham*, 18 in. by 23 in., 1,950 gns. (Wynn Ellis sale, 1876, 370 gns.); T. S. Cooper, *On the Stour, West Gate, Canterbury*, 30 in. by 41 in., 1859, 180 gns. (Bigg sale, 1868, 260 gns.); seven by D. Cox, including *Caer Cennen Castle, Carmarthenshire*, 38 in. by 31 in., 1844, 420 gns. (Levy sale, 1876, 2,500 gns.); *Wind, Rain, and Sunshine*, 17 in. by 24 in., 1845, 480 gns. (Levy sale, 1,100 gns.); *The Hayfield*, 18 in. by 28 in., 1852, 300 gns.; two by Peter Graham, *Crossing the Moor*, 53 in. by 71 in., 1875, 600 gns.; and *Moorland Rovers*, 49 in. by 72 in., 1876, 520 gns.; J. C. Hook, *The Lobster Catcher*, 28 in. by 43 in., 1868, 280 gns. (Mendel sale, 1875, 1,410 gns.); Lord Leighton, *Portions of the Interior of the Grand Mosque of Damascus*, 61 in. by 46 in., Royal Academy, 1875, 310 gns.; and *A Noble Venetian Lady*, 34 in. by 25 in., 195 gns. (Mendel sale, 950 gns.); J. Linnell, sen., *A Storm in Harvest*, 36 in. by 52 in., 1856-66, 780 gns. (Grapel sale, 1860, 600 gns.; and Bradley sale, 1870, 1,360 gns.); two by Sir J. E. Millais, *Chill October*, 55 in. by 73 in., Royal Academy, 1871, 4,800 gns. (Mendel sale, 1875, 3,100 gns.); and *Jephthah*, 49 in. by 63 in., Royal Academy, 1867, 1,200 gns. (same sale, 3,800 gns.); G. Morland, *The Roadside Inn*, 39 in. by 55 in., 650 gns.; Albert Moore, *Follow my Leader*, 35 in. by 72 in., 1872, 370 gns.; two by W. Muller, *Whitchurch*, 30 in. by 49 in., 1844, 290 gns.; and *Gillingham*, 22 in. by 16 in., 1843, 200 gns. (Mendel sale, 1875, 600 gns.); P. Nasmyth, *View in Surrey*, panel, 11 in. by 15 in., 1828, 260 gns. (Levy sale, 320 gns.); H. O'Neil, *The Last Moments of Raphael*, 48 in. by 72 in., 1866, 150 gns. (Baron Grant sale, 1877, 1,010 gns.); J. Phillip, *The Spanish Flower-Seller*, 35 in. by 28 in., 1864, 470 gns. (Grant sale, 1,800 gns.); C. Stanfield, *View on the French Coast*, 27 in. by 43 in., 1839, 175 gns.; two catalogued as by J. M. W. Turner, one of which is a very doubtful work, and the other is believed to be by Crome, *Kilgarran Castle*, 35 in. by 46 in., 360 gns. (Novar sale, 1878, 3,400 gns.); and *Scene on the River Maas*, 21 in. by 35 in., 540 gns. (Mendel sale, 1875, 2,500 gns.); Sir D. Wilkie, *The Rabbit on the Wall*, panel, 23 in. by 19 in., 1816, 740 gns. (Wynn Ellis sale, 1876, 1,000 gns.); and R. Wilson, *Tivoli*, 39 in. by 49 in., 100 gns.

The water-colour drawings included: Sir E. Burne-Jones, *The Sleeping Beauty*, 10 in. by 14 in., 1871, 310 gns.; thirteen by D. Cox, including: *Ulverston Sands*, 23 in. by 33 in., 1,000 gns. (Levy sale, 1,650 gns.); *Lancaster Castle, Morning*, 11 in. by 18 in., 220 gns. (Levy sale, 520 gns.); *The Garden Vale, Carmarthenshire*, 10 in. by 14 in., 120 gns. (Levy sale, 310 gns.); two by C. Fielding, *Sussex Downs*, 16 in. by 22 in., 1839, 260 gns., and *Loch Lomond*, 9 in. by 12 in., 1840, 300 gns.

and three by J. M. W. Turner, *Dunstanborough Castle*, 11 in. by 16 in., 600 gns. (Heugh sale, 1874, 815 gns.); *Kidwelly Castle, Carmarthenshire*, 11 in. by 17 in., 580 gns. (Novar sale, 1877, 600 gns.); and *Lake of Lucerne*, 11 in. by 18 in., 1,900 gns. (Novar sale, 1878, 590 gns.).

Messrs. Foster sold at 54, Pall Mall, on June 28th and 29th, the very miscellaneous collection of pictures formed by the late Mr. Thomas Stainton, of 37, Welbeck Street, London. There were in all 320 pictures, which brought a total of £7,384 1s. 6d. Many of them were of a highly speculative nature, and the only ones which realised considerable prices were:—Flemish School, *A Triptych*, the centre panel with the Crucifixion, the wings with knights and ladies at devotion, 240 gns.; Early German, *Christ Mocked*, panel, 20 in. by 21 in., 650 gns.—this is believed to be the work of Jerom Bosch, the Dutch *primitif;* and a *Portrait of a Man in Armour*, panel, 24 in. by 18 in., by an unknown artist, 250 gns.

Messrs. Knight, Frank & Rutley's sale at Madryn Castle, North Wales, the residence of the late Mr. W. C. Yale Jones Parry, included the following pictures:—T. Gainsborough, *Portrait of Colonel Thomas Powell*, 30 in. by 25 in., painted at Bath, 1770, 200 gns.; Holbein, *Portrait of Henry VIII.*, on panel, 110 gns.; Zucchero, *Portrait of Queen Elizabeth*, three-quarter length, in richly jewelled and embroidered dark green dress and ruff, holding a feather fan, panel, 41 in. by 31 in., 300 gns.; J. Hoppner, *Portrait of Mrs. Jones Parry, of Madryn*, in white dress and black lace scarf, standing in a landscape, 30 in. by 25 in., 200 gns.; and Van Dyck, *Portrait Study of a Boy and Girl*, seated, holding ribbons plaited in a lover's knot, spaniel, etc., in a landscape, 18 in. by 22 in., 230 gns.

The Alexander Young Collection

THE great sale of the season has been the dispersal of the third and remaining portion of the celebrated collection of modern pictures and water-colour drawings of the late Alexander Young, of Blackheath, sold by Messrs. Christie on June 30th and July 1st and 4th. The circumstances in connection with this collection, which was formed many years ago, when such pictures were obtainable at small prices, are so well known that nothing need be said here about it. It was formed with admirable taste and judgment, and whilst the amount of the original outlay cannot be stated, there can be no doubt that an immense profit has been made on it as a whole. This third portion of 386 lots realised the enormous total of £153,891 15s., which constitutes a record for such a sale of modern pictures. Instead of following the order of the sale, we have grouped together the respective works of various masters—for instance, all the Corots in the three days are here brought together, which will prove of far greater convenience for reference purposes than dividing them into three sections. The pictures are followed by the drawings: J. Bosboom, *Interior of a Church with two Figures*, panel, 7 in. by 5 in., 340 gns.; *Nave of a Church with Figures*, panel, 8 in. by 7 in., 130 gns.; and *Interior of a Church, with two Women and a Child*, panel, 5 in. by 8 in., 150 gns.; Jules Breton, *The Fisherman's Wife*, 29 in. by 37 in., 1881, 115 gns.; *The Haymaker*, 26 in. by 22 in., 1875, 270 gns.

J. B. C. Corot: *L'Abreuvoir*, landscape with cows and peasant in red cap, 20 in. by 32 in., 6,200 gns.; *The Weed Cutter*, 17 in. by 23 in., 2,000 gns.; *Matinée de Printemps*, 14 in. by 21 in., 1,800 gns.; *The Moat*, 23 in. by 17 in., 1,900 gns. (from the Miéville sale, 1899, 900 gns.); *Château Thierry*, panel, 15 in. by 12 in., 1,400 gns.; *Soleil Couchant*, 18 in. by 14 in., 1,600 gns.; *Joinville sur Marne*, 9 in. by 12 in., 2,500 gns. (this cost £280 in 1898); *The Fisherman*, 7 in. by 9 in., 460 gns.; *Route de la Ferme*, 12 in. by 17 in., 1,000 gns.; *Le Matin*, 10 in. by 13 in., 880 gns.; *Landscape*, with houses and a peasant, 10 in. by 20 in., 380 gns.; *Matin Près du Lac*, 23 in. by 19 in., 820 gns.; *Landscape*, with cattle and peasant woman, 9 in. by 11 in., 360 gns.; *The Well*, 9 in. by 14 in., 240 gns.; *Path to the Village*, 12 in. by 9 in., 200 gns.; *View near Fontainebleau*, 9 in. by 12 in., 330 gns.; *The Bay*, 14 in. by 16 in., 235 gns.; *Farm Buildings*, 10 in. by 9 in., 150 gns.; *Woody Landscape*, with peasant, 10 in. by 8 in., 335 gns.; *Evening Glow*, man in red cap angling from a boat, 13 in. by 21 in., 5,450 gns.; *Ville d'Avray*, 17 in. by 21 in., 2,000 gns.; *The Pond*, 11 in. by 21 in., 1,500 gns.; *Picardy*, 13 in. by 16 in., 1,550 gns.; *The Glade*, 12 in. by 15 in., 650 gns.; *Farm Buildings*, 8 in. by 4 in., 130 gns.; *The Pool*, 14 in. by 17 in., 800 gns.; *The River*, panel, 16 in. by 13 in., 850 gns.; *Shades of Evening*, 12 in. by 17 in., 420 gns.; *Three Cows*, 8 in. by 13 in., 460 gns.; *The Watering Place*, panel, 9 in. by 15 in., 370 gns.; *Landscape*, with two figures, panel, 7 in. by 6 in., 180 gns.; *Mantes la Jolie*, 17 in. by 21 in., 4,150 gns.; *Repose*, two peasant women seated conversing, 11 in. by 15 in., 780 gns.; *The Willows*, panel, 15 in. by 11 in., 460 gns.; *Bords de la Rivière*, panel, 12 in. by 18 in., 180 gns.; and *The Tow Horse*, panel, 7 in. by 8 in., 220 gns.

C. F. Daubigny: *L'Inondation*, panel, 15 in. by 26 in., 1875, 1,500 gns.; *Cattle Grazing: Sunset*, panel, 14 in. by 26 in., 1872, 1,450 gns.; *Les Bœufs et les Grenouilles*, panel, 9 in. by 19 in., 600 gns.; *The Bank of a River*, panel, 13 in. by 22 in. 1873, 1,200 gns.; *Les Trois Moulins*, panel, 6 in. by 11 in., 1872, 180 gns.; *View of Verneuil*, panel, 12 in. by 21 in., 255 gns.; *Les Sables d'Olonnes*, panel, 15 in. by 26 in., 650 gns.; *The Bullock Waggon*, panel, 9 in. by 20 in., 220 gns.; *A Village*, panel, 6 in. by 15 in., 170 gns.; *Pêcherie de Poissy*, panel, 9 in. by 19 in., 155 gns.; *Bords de la Cure, Morvan*, 32 in. by 59 in., 1867, 3,700 gns.; *The Ferry*, 24 in. by 39 in., 1864, 4,300 gns.; *Andressy*, panel, 12 in. by 23 in., 1865, 2,100 gns.; *Autumn*, panel, 7 in. by 14 in., 1858, 1,600 gns.; *Soleil Couchant*, panel, 9 in. by 19 in., 590 gns.; *Plage de Villerville*, panel, 15 in. by 25 in., 1875, 620 gns.; *Sunset*, panel, 7 in. by 13 in., 300 gns.; *The Farmstead*, panel, 7 in. by 13 in., 190 gns.; *River Scene*, with a large punt with figures, panel, 9 in. by 15 in., 145 gns.; *Low Tide at Villerville*, 20 in. by 31 in., 145 gns.; *In the Wood*, panel, 9 in. by 13 in., 130 gns.; *Villerville*, panel, 9 in. by 15 in., 1886, 150 gns.; *The*

Bathing Place, panel, 9 in. by 16 in., 270 gns.; *Landscape*, with cows grazing, panel, 12 in. by 22 in., 1873, 360 gns.; *Un Coup de Vent*, 14 in. by 26 in., 1875, 510 gns.; *St. Paul's from the Surrey Side*, 17 in. by 32 in., 600 gns.; *The Windmills*, 13 in. by 22 in., 540 gns.; and *Les Blanchisseuses*, panel, 9 in. by 15 in., inscribed "A l'ami Vollon," 500 gns.

N. Diaz: *Opening in the Forest*, panel, 11 in. by 14 in., 650 gns.; *Turkish Women*, panel, 11 in. by 9 in., 220 gns.; *Suzanne au Bain*, panel, 8 in. by 6 in., 200 gns.; *Une Fête Champêtre*, 9 in. by 12 in., 280 gns.; *Three Figures*, two Bacchantes and a man, panel, 8 in. by 5 in., 200 gns.; *Chemin sous Bois*, 13 in. by 10 in., 290 gns. H. Daumier: *Landscape*, with peasant, panel, 5 in. by 14 in., 150 gns. Jules Dupré: *Soleil Couchant*, 7 in. by 9 in., 520 gns.; *Sunset*, 8 in. by 13 in., 220 gns.; *La Pâturage*, 14 in. by 21 in., 180 gns.; *Le Moulin*, 15 in. by 18 in., 560 gns.; *Sous Bois*, 8 in. by 10 in., 250 gns.; *The Stranded Boat*, 17 in. by 21 in., 270 gns.

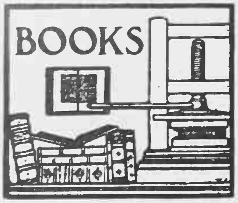
H. Harpignies: *Sentier à St. Privé*, 23 in. by 32 in., 1895, 1,450 gns.; *Effet du Soir*, panel, 13 in. by 19 in., 1897, 190 gns.; *Autumn*, 17 in. by 14 in., 290 gns.; *Paysage à l'Oiserie*, 10 in. by 17 in., 1893, 195 gns.; *La Loire près Nevers*, 15 in. by 11 in., 1893, 130 gns.; *Winding River*, 12 in. by 19 in., 1882, 230 gns.; *Moonrise*, 17 in. by 11 in., 1897, 200 gns.; *La Loire à Briare*, panel, 6 in. by 12 in., 1897, 120 gns.; and a drawing, *The Pond*, 12 in. by 16 in., 1867, 215 gns.

Josef Israels: *The Fisherman's Wife*, 18 in. by 28 in., 2,500 gns.; *On the Dunes*, panel, 10 in. by 14 in., 600 gns.; *Grief*, interior of a rustic home, with a woman seated holding a Bible, in the background a coffin, 17 in. by 22 in., 1,400 gns.; *The Missing Boat*, panel, 8 in. by 6 in., 310 gns.; *The Shipwrecked Fisherman*, 50 in. by 94 in., 4,600 gns.—this was purchased by Mrs. Young, who intends to present it to the Nation; *A Break in the Storm*, 36 in. by 51 in., 2,000 gns.; *From Darkness to Light*, panel, 11 in. by 17 in., 400 gns.; *The Evening Hour*, panel, 15 in. by 19 in., 320 gns.; *Crépuscule*, panel, 15 in. by 23 in., 420 gns.; *Peasant Woman*, in mauve dress and white cap, panel, 7 in. by 5 in., 130 gns.; and the following drawings: *Retour de Champs*, 8 in. by 13 in., 220 gns.; *Peasant Woman and Child*, 5 in. by 11 in., 140 gns.; *Hard Work*, 10 in. by 13 in., 100 gns.; and *La Liseuse*, 12 in. by 8 in., 110 gns.; Ch. Jacque, *A Shepherd and his Flock*, 24 in. by 31 in., 900 gns.; *Comfortable Quarters*, 17 in. by 14 in., 380 gns.; E. Jettel, *Farm Land*, panel, 14 in. by 24 in., 145 gns.; S. Lepine, *On the Seine*, 9 in. by 12 in., 100 gns.; and E. Van Marcke, *Cattle in a Meadow*, 13 in. by 17 in., 680 gns.

J. Maris: *View near Dordrecht*, 27 in. by 42 in., 2,800 gns.; *Mill by a Canal*, 14 in. by 29 in., 1,900 gns.; *Entrance to the Zuyder Zee*, 17 in. by 35 in., 1873, 3,000 gns.; *La Chaumière*, 26 in. by 32 in., 1,600 gns.; *The Waterway*, 20 in. by 27 in., 1,050 gns.; *The Towing Path*, 9 in. by 21 in., 1870, 750 gns.; *Early Morning, Holland*, 17 in. by 20 in., 900 gns.; *Shepherdess and Sheep*, 12 in. by 7 in., 1868, 380 gns.; *The Drawbridge*, 8 in. by 14 in., 1872, 1,080 gns.; *River*, with boats, 11 in. by 17 in., 530 gns.; *Gateway at Haarlem*, panel, 7 in. by 6 in., 510 gns. W. Maris: *By the Stream*, 22 in. by 14 in., 1,000 gns.; *Cattle in the Meadows*, 14 in. by 22 in., 1,000 gns.; *Ducks and Ducklings*, 15 in. by 19 in., 620 gns.; *Heifers in a Stable*, 13 in. by 18 in., 1871, 390 gns.; and a drawing, *Edge of a Stream*, with three white ducks and a drake, 12 in. by 18 in., 255 gns.

A. Mauve: *A Shepherd and his Flock*, 19 in. by 31 in., 2,000 gns.; *Turning the Furrow*, 12 in. by 17 in., 3,050 gns.; *Carting Sand*, panel, 6 in. by 8 in., 520 gns.; and the following drawings: *Shepherd and Sheep*, 8 in. by 13 in., 510 gns.; *The Wheelbarrow*, 10 in. by 16 in., 230 gns.; *Gathering Potatoes*, 9 in. by 12 in., 220 gns.; *Changing Pastures*, 13 in. by 17 in., 800 gns.; *A Shepherd and his Flock*, 14 in. by 21 in., 720 gns.; and *The Bullock Cart*, 11 in. by 18 in., 263 gns. G. Michel, *The Windmill*, 27 in. by 39 in., 165 gns. H. W. Mesdag, *Evening at Schevenening*, 26 in. by 34 in., 140 gns. J. F. Millet, *The Shepherdess*, 8 in. by 6 in., 1,050 gns.; *The Good Samaritan*, 15 in. by 12 in., 950 gns.; *Œdipus Being Taken from the Tree*, 18 in. by 10 in., study from the picture exhibited at the Paris salon, 1847, 420 gns. A. T. J. Monticelli, *La Fête*, panel, 14 in. by 22 in., 780 gns.; *Three Figures*, panel, 18 in. by 10 in., 140 gns.; *La Fontaine*, panel, 15 in. by 19 in., 230 gns.; *Spring Blossoms*, panel, 16 in. by 11 in., 95 gns.; G. Poggenbeek, *Water Meadows with a Pool*, panel, 8 in. by 12 in., 155 gns.; and *October*, meadow land with a pool, panel, 9 in. by 12 in., 125 gns.; and a drawing, *A Cow and Calf*, 8 in. by 17 in., 220 gns. E. Ribot, *Les Liseuses*, 28 in. by 23 in., 125 gns.; Th. Rousseau, *Landscape*, with pool of water in the centre, 14 in. by 17 in., 460 gns.; and *The Plains of Chantilly*, panel, 10 in. by 13 in., 420 gns. Fritz Thaulow, *Paris in Snow*, 28 in. by 23 in., 85 gns.

C. Troyon, *Vaches au Pâturage*, 38 in. by 50 in., 1853, 5,800 gns.; *Le Troupeau Ramenant*, panel, 8 in. by 10 in., 260 gns.; *Poultry*, panel, 10 in. by 7 in., 350 gns.; *Sunset*, panel, 8 in. by 11 in., 250 gns.; *The Mill Stream*, panel, 15 in. by 12 in., 620 gns.; *La Bergère*, panel, 9 in. by 12 in., 185 gns.; *Two Cows*, panel, 8 in. by 10 in., 200 gns.; and *Vaches au Pâturage*, panel, 13 in. by 19 in., 1,850 gns.; J. H. Weissenbruch, *The Old Mill*, panel, 7 in. by 12 in., 150 gns.; *The Windmill*, panel, 7 in. by 12 in., 175 gns.; *The Farm*, with peasant woman on the bank, panel, 12 in. by 17 in., 180 gns.; *The Farm*, with peasant woman hanging up clothes, panel, 6 in. by 9 in., 145 gns.; and a drawing, *The Windmill*, 19 in. by 8 in., 145 gns. E. Jettel: *Farm Land*, with cows, panel, 14 in. by 24 in., 145 gns. C. Seiler: *The Musician*, panel, 11 in. by 14 in. 1874, 80 gns. F. Ziem: *Venice*, moonlight, panel, 17 in. by 25 in., 160 gns. C. Bargue: *The Artist's Model*, panel, 8 in. by 6 in., 360 gns. Bernard de Hoog: *The Midday Meal*, 30 in. by 38 in., 82 gns. The few pictures by British artists included Sir H. Von Herkomer, *God's Shrine*, 64 in. by 96 in., 1879-80, 22 gns.; W. Hogarth, *Portrait of a Lady*, in black dress with black lace scarf over her cap, 24 in. by 17 in., 230 gns.; J. Linnell, sen., *A Gipsy Encampment*, panel, 7 in. by 11 in., 105 gns.; and Sir W. Q. Orchardson, *Little Girl in white pinafore standing by a fence*, 9 in. by 7 in., 80 gns.



MESSRS. HODGSON's sale held during the final days of May, to which reference was made in the last article, contained a number of excellent books, two in particular being specially noticeable, not only on account of their character and rarity, but for their marketable value, which has greatly increased of late years. One of these was Heath's *Military Costume of the British Cavalry*, containing sixteen coloured plates of the uniforms of Cavalry Regiments, 1820, folio, which, in its original pink boards, realised as much as £66. The other book was a copy of the original issue of Alken's *National Sports of Great Britain*, with fifty coloured plates, 1821, folio, and this realised £52 (hf. cf., gt.). A second edition of this work, also in folio, appeared in 1823, an edition in royal 8vo, with the plates reduced in size in 1825, and a reprint of the first folio in 1903. Other important works disposed of included Thomas Hardy's *Desperate Remedies*, 3 vols., 1871, £17 15s. (orig. cl.); *Far from the Madding Crowd*, 2 vols., 1874, £5 12s. 6d. (orig. cl.); *The Mayor of Casterbridge*, 2 vols., 1886, £4 (orig. cl.); Malton's *View of Dublin*, with the plates coloured, 1792-8, oblong folio, £10 (hf. mor.); *The Nuremberg Chronicle*, 1493, folio, containing the five leaves "De Sarmacia," and the blank leaves 259-261, £40 (cf. gt., title in fac.); Mannskirsch's *Coloured Views of the Parks and Gardens of London*, 1813, oblong folio, £15 10s. (mor., two plates defective); and a copy of the first issue of the first edition of *Hakluytus Posthumus, or Purchas his Pilgrimes*, 5 vols., 1624-26, folio, £80 (mor. ex.). The first issue is distinguished by having the title in Vol. I. dated 1624 instead of 1625, a "Note touching the Dutch," amended in the second issue, and page 704 of Vol. I., with the headline "Hollanders' lying devices to disgrace the English." The catalogue contained 955 lots, the total sum realised being rather more than £1,500.

In addition to the few books already mentioned as having realised substantial sums at the sale of the further portion of the library of Mr. J. W. Ford on May 26th and subsequent days, the following are specially noticeable:—Bodger's *Chart of the Beautiful Fishery of Whittlesea Mere, Co. Huntingdon*, printed upon satin, 1786 (1 ft. 7 in. by 2 ft. 2 in.), £15; the fine Beckford copy of Cartwright's *Residence on the Coast of Labrador*, on largest paper, 1792, roy. 4to, £13 5s. (mor. ex.); *Congreve's Works*, printed by Baskerville in 3 vols., 1761, impl. 8vo, £12 10s. (old mor., g.e.); *The Dictionary of National Biography*, with supplement and volume of errata, together 67 vols., 8vo, 1885-1904, £25 10s. (orig. cl.)—the value of this work is declining, owing, no doubt, to the publication of the cheaper edition; Dugdale's *History of Embanking and Drayning*, 1662, fol., with the five scarce leaves, "To the Reader," following the preface, £41 (old russ. by Roger Payne); Fénélon's *Les Aventures de Télémaque*, with unlettered proof plates, 4 vols., 1796, small 8vo, £18 (old French mor.); Fuller's *Worthies of England*, 1662, fol., £110 (russ. g.e., with a characteristic note from the binder, Roger Payne); Manning & Bray's *History of Surrey*, 3 vols., 1804-14, folio, £20 (russ. ex.); *Les Œuvres de Molière*, 6 vols., 1773, 8vo, an edition remarkable alike for the type and the beauty of the illustrations (thirty-three) after Moreau, £38 (old French cf. ex., with the starred leaves 66, 67, and 80-81 in Vol. I.)—a copy of this edition, with the original drawings inserted, sold for the enormous sum of £7,100, at the Hôtel Drouot, Paris, in April, 1909; *Quaritch's General Catalogue of Books with the Supplements*, a complete set on large paper, 17 vols., large 8vo, 1887-98, £18 10s. (hf. mor.); *Vitruvius Britannicus* and the *New Vitruvius Britannicus*, 6 vols., 1717-1810, impl. fol., £13 15s. (mor. ex.); White's *Natural History of Selborne*, the first edition, 1789, 4to, £20 (mor. super. ex.); and *Horace Walpole's Works*, in 21 vols., 1843-51, 8vo, £27 10s. (mor. super. ex.). The catalogue of this portion of Mr. Ford's excellently constructed library comprised 1,239 "lots"—the word seems tinged with profanity, but has to be used occasionally—which realised £3,160, this making £10,024 so far obtained for a very fine and comprehensive assortment of books valuable in their entirety, as all libraries worthy the name ought to be, rather than for a few volumes taken from the mass.

On June 2nd Thackeray's *Flore et Zephyr*, that excessively rare work published simultaneously at London and Paris in 1836, realised £37 at Messrs. Puttick and Simpson's, but the eight tinted lithographs by Morton had been extracted and placed in sunk mounts, and the title seems to have been missing. A really good copy is worth the best part of £100 when in the original wrappers. A little earlier in the day five lines of the original MS. of *The Princess* had sold for £16. The most remarkable book in this sale was, however, Captain John Smith's *Generall Historie of Virginia*, 1632, with the *True Travels and Adventures*, 1630, in one volume, folio, which realised £43. It was in contemporary calf, but the map of New England was defective, and the volume was sold not subject to return. Gould's *Mammals of Australia*, 3 vols., 1863, folio, sold for £20 10s. (mor. ex.), the 603 lots in the catalogue realising a total sum of £895.

We now come to the small but important library of Mr. Elliot Stock, which was sold at Sotheby's on June 3rd, and realised very nearly £640. A series of 18 volumes of the poems and novels of Charlotte, Emily and Anne Brontë, all, except the poems, first editions, and all in polished oak covers, made from a beam from the old Chapter Coffee House in Paternoster Row where Charlotte Brontë stayed during her first visit to London, fetched £55; the first edition of *Cocker's Arithmetic*, 1678, 8vo, £6 (mor., g.e., portrait mounted); Herbert's *The Temple*, second (but first published) edition, 1633, 8vo, £9 15s. (mor. ex., two leaves mended); Keats's *Endymion*, 1st ed., 1818, with the five-line slip of errata and erratum leaf, £14 10s. (cf.); *Milton's Poems*, 1st ed., 1645, 8vo, £21 10s. (orig. sheep, portrait missing); two copies of *Quarles's Emblems*, 1635, both first editions, but slightly defective, £6 5s. and £4 respectively; Shelley's *Revolt of Islam*, 1st ed., 1818, 8vo, £11 5s. (orig. bds.); and *Laon and Cythna*, 1st ed., 1818, 8vo, £10 10s. (cf., half-title missing); Tennyson's ***Poems, by Two Brothers***, 1827, 8vo, a fine and unopened copy, £39 (orig. bds.); Wordsworth & Coleridge's ***Lyrical Ballads***, 1st ed., 1798, 8vo, £34 10s. (uncut); Bacon's ***Advancement of Learning***, 1st ed., 1605, 4to, £12 10s. (cf., slightly wormed and shaved); the ***Instauratio Magna***, 1st ed., 1620, folio, £17 10s. (old cf.); ***Donne's Poems***, 1st ed., 1633, 4to, £12 5s. (vell., portrait wanting); and Burton's ***Anatomy of Melancholy***, 1st ed., 1621, 4to, £37 (mor. ex.).

The sale of the Phillipps' manuscripts at Sotheby's on June 6th and three following days constitutes the fourteenth of the series, and further instalments are yet to come, for Sir Thomas was an omnivorous collector. Manuscripts became scarce in his day, for all that he could hear of were swept wholesale into his library at Middle Hill. The one which realised the most at this recent sale was the original Treaty signed on August 8th, 1381, which brought to an end the three years' war of Chioggia between the Genoese and Venetians. This was secured by Mr. Fairfax Murray for £520. Among the manuscripts of a literary character, the following are worthy of special notice:—The Venerable Bede's ***Historia Ecclesiastica Gentis Anglorum***, 12th century, £91 (orig. monastic binding); Boccaccio's ***Teseida Poema***, 15th century, £102 (old Italian binding); the ***Vita Sancti Solæ***, or "Life of St. Sola," by Ermenricus, Abbot of Elwangen, 10th century, £70 (on vellum); ***Rime e Poesie***, containing the works, both published and inedited, of Lorenzo the Magnificent and his son, the Duc de Nemours, 15th to 16th century, £52; the ***Vita Sancti Wolfkangi***, or Life of St. Wolfgang, by Otloh, a Benedictine of the Monastery of St. Emmeram, near Ratisbon, 11th century, on vellum, £106; and Ovid's ***Metamorphoseos***, on vellum, 12th century, £85 (oak bds.). This last had also many glosses interlineal and marginal. The amount realised for this fourteenth instalment of the Phillipps' manuscripts was £5,959, this bringing the grand total, so far obtained, to £51,030, or about half of the sum which Sir Thomas Phillipps is known to have expended from first to last on his matchless collection.

The library of the late Mr. John Ellman Brown, of Shoreham, sold at Sotheby's on the 10th, was productive of little out of the ordinary except an apparently perfect copy of Pigouchet's ***Horæ ad Usum Ecclesiæ Ambiananensis*** (almanack, 1502-20) printed upon vellum within woodcut departmental borders, and having twenty full-page woodcuts coloured by hand, 8vo, £31 (old French mor.); ***Sussex Archæological Collections***, vols. 1 to 52, with the general index to vols. 1 to 25, together 53 vols., 1848-1909, 8vo, £14 (orig. cl.); and ***Coryat's Crudities***, 1st ed., 1611, 4to, £15 (mor. ex., several leaves defective). On the 15th of June, also at Sotheby's, Wilkins's *Concilia Magnæ Britanniæ et Hiberniæ*, 4 vols., 1737, folio, realised £18 5s. (cf., rebacked); Pierce Egan's ***Life in London***, 1821, 8vo, £15 5s. (orig. bds., back missing); Ackermann's *Repository of Arts*, 26 vols., 1809-28, £30 (hf. cf., gt.); and among a large number of other books, mostly unimportant, a set of the original twenty numbers of the *Pickwick Papers*, 1836-37, £12. This was not, of course, a really good set, or it would have sold for much more. The exceptional features sometimes, though rarely, associated with the first issue, were, for the most part, wanting, the pictorial wrappers had been repaired, and what is worse, some of the plates were distinctly worn. An ideal set of these numbers, such, for example, as that which sold at Sotheby's for £142 seven years ago, would be dated 1836 throughout, the first two wrappers would bear Seymour's name, and the third that of R. W. Buss, while the scarce "addresses" would be found in Nos. 2, 3, 10, and 15.

The printed books and illuminated and other MSS. sold at Sotheby's on the 16th and 17th of June were of a far more important character, the 500 lots in the catalogue realising as much as £5,893. Among the manuscripts of a literary character were the original holograph MS. of Sir Walter Scott's *Romance*, dated 1824, comprising 40 closely-written pages, as well as 22 other pages which contained interpolations and additions, £195; the original MS. of Sheridan's *School for Scandal*, on about 137 quarto pages, £75; and the original holograph MS. of Ainsworth's *The Good Old Times*, covering 400 pages 4to, £40. Many of the printed books were also of the highest degree of interest, *e.g.*, the first edition of Homer's *Opera Omnia Græcè*, printed at Florence in 1488, folio, £245 (modern mor.); Shakespeare's *Tragedy of Hamlet*, 1637, 4to, £20 10s. (mor. ex., most of the leaves repaired); Pliny's *Historia Naturalis*, printed at Venice by Jenson in 1472, £46 (russ. ex.); the first edition of *Montaigne's Essays*, as translated by Florio, 1603, folio, £32 (old cf., cut down); D'Arfeville's *Navigation du Roy Jaques Cinquièsme*, 1583, 4to, £34 (orig. vell.); the extremely rare first issue of the first edition of *Waller's Works*, distinguished by its having an ornamental border round the title, 1645, 8vo, £60 (orig. sheep); the first edition of Dr. Watts's *Hymns and Spiritual Songs*, of which only three copies can be traced, 1707, 8vo, £20 10s. (contemp. mor.); *Burns's Poems*, 2nd ed., 1787, but a presentation copy from the author "To Mr. Andrew Aiken, as a mark of affectionate esteem," £81 (orig. cf.); and another copy of this same edition, the earliest issue with the misprint "Boxburghe" in the List of Subscribers, and with original rough edges, £15 5s. (mor. ex.).

The list of scarce and important books sold on this occasion might be very considerably extended did space permit. There was, for example, Statham's *Abridgement of English Law Cases*, 1490, folio, noted as being the first English law book ever printed, £60 (old cf.); a presentation copy of Milton's *Pro Populo Anglicano Defensio*, on large paper, 1651, folio, with inscription, "Ex donatione Autoris Londini, mense Augusti A° 1651," in the handwriting of the author, £48 (orig. cf.); the *Latin Bible*, printed by Zainer at Ulm in 1480, £195 (old monastic binding); Turner's *Liber Studiorum*, comprising frontispiece and 70 plates, some in the first and other early states, 1812, folio, £130 (hf. mor.); and a number of valuable old works on music which are only met with very occasionally, such as Playford's *Breif Introduction to the Skill of Musick*, 1658, 8vo, £23 10s. (orig. sheep); Wilbye's *First Set of English Madrigals to 3, 4, 5 and 6 Voices*, the six parts, original editions, 1598, 4to, £51 (old cf., with Tudor rose); Orlando Gibbons's *First Set of Madrigals and Mottets of 5 parts*, 1612, 4to, £43 10s. (modern cf.); and Morley's *First Booke of Balletts to Five Voyces*, 1595, 4to, £48 (old cf., with Tudor rose). It is necessary just to mention that a large number of Penn family heirlooms, consisting of engraved portraits, a silver tobacco pipe, letters patent, a Family Bible, miniature portraits, seals and other belongings at one time in the possession of William Penn, his father, sons or grandchildren, were sold in one lot for the sum of £310.

Engravings

QUITE a large number of important engravings appeared in the sale room during June, the collection formed by the late T. W. Waller, sold at Messrs. Christie's with other properties on the 6th, being the most notable dispersal. The sale opened with a few prints from the collection of the late Mr. Alfred Whitman, who was so well known to every frequenter of the print room at the British Museum. Only one lot, however, in this property deserves notice, an interleaved copy of *J. C. Smith's British Mezzotinto Portraits* with many manuscript notes by the late owner, which realised £430 10s. Some prints, the property of the late H. H. Clutton, made good prices, two by Rembrandt, *Dr. Faustus* and *The Great Coppenol*, making £136 and £189 respectively, and the *Knight and Death*, by Durer, going for £152 5s. The highest price in the Waller section of the sale was obtained for a fine proof in colours of *L'Indiscretion*, by Janinet, after Lavreince, which reached the high figure of £430 10s., while *Les Bons Imprudents* and *Le Retour a la Vertu*, by F. de Longueil, also in colours, together made £162 10s. Amongst the prints of the Early English school mention must be made of *Repose*, by J. Ward, after Hoppner, which, in its first published state, made £367 10s.; *Viscountess Crosbie*, by Dickinson, after Reynolds, £315; and *Mrs. Davenport*, by J. Jones, after Romney, £231.

On the 22nd a large collection of etchings by D. Y. Cameron sold well, the Belgium set making £294, and *A Palace Doorway* and *A Venetian Palace* making £52 10s. and £60 18s. respectively.

Furniture, China, etc.

THE chief collection to be sold during the month at Messrs. Christie's rooms was that of the late Mr. T. W. Waller, which occupied three days, and which produced the by no means inconsiderable total of £53,726. On the opening day some fine pieces of early silver were sold, an Elizabethan silver-gilt cup and cover making £2,350, a silver-gilt salt of the same period going for £510 and £330 being paid for a tiger ware jug, also of the Elizabethan period. Keen bidding was aroused on the second day for some fine examples of the work of the old Chelsea and Worcester factories, while the Sèvres and majolica sold also made notable sums. The following are amongst the most notable sums realised:—Pair of Worcester vases and covers, £693; Chelsea vase, cover and stand, £346 10s.; Chelsea octagonal vase, £640 10s.; Chelsea pair of inverted pear-shaped vases, £1,050; Chelsea pair of pear-shaped vases, £1,890; pair of Sèvres vases painted with Teniers panels, £2,100; Faenza circular dish, £1,200; pair of terra-cotta statuettes by Marin, £1,050.

Amongst the furniture, mention must be made of a marqueterie cabinet by Lacroix, £1,627; a Louis XVI. suite of a settee and ten fauteuils, £2,900; and a suite of gilt-wood furniture of Louis XVI. design, £1,680.

On June 20th a portion of the Armstrong heirlooms and other properties were sold, two early Ming vases making £1,260, and £735 being given for a pair of Nankin oviform vases and covers decorated with flowering prunus. On the following day some important pieces of silver, the property of Mrs. Milligan, realised high prices, three items alone totalling nearly £4,000. These were an Elizabethan silver-gilt cup and cover, £1,750; an Edward VI. silver-gilt chalice, £1,550; and a chalice of the period of James I., £460. The month's sales concluded with an important dispersal of Dresden china and decorative furniture, the property of a nobleman, and furniture, porcelain, and objects of art, the property of Caroline Marchioness of Ely, the Duke of Marlborough, and others.

In the first-named property mention must be made of a Chelsea group, by Roubilliac, emblematic of summer and winter, which made £420, and a Louis XV. clock and cartonnière from Lord Lonsdale's collection, 1887, for which £577 10s. was given.

In the latter section a pair of cabinets, the property of Mr. Robert Rushbrooke, and originally in the possession of Queen Henrietta Maria, proved to be the *clou* of the sale, the final bid for these two fine examples of English early seventeenth-century cabinet-making being one of £4,000. Two other lots from anonymous sources proved to be of eminent importance, one, an Italian sixteenth-century rock crystal reliquary, realising £3,465, and the other, a pair of Louis XV. encoigneures by the famous ebeniste Joseph, going for £2,600.

A total of £2,945 was obtained at Messrs. Puttick & Simpson's on the 10th for a valuable collection of violins, violas, and violoncellos. The chief items were a violoncello by A. and H. Amati, which sold for £250, and a violin by J. B. Guadagnini, for which £300 was given.

At Messrs. Glendining's on the 23rd an oval silver medal of Cecil Lord Baltimore, one of three known specimens, realised £25, and a medal for the capture of Louisbourg reached £15 10s.

CURRENT ART NOTES

STEPHEN REID 19..

The Royal Society of Miniature Painters

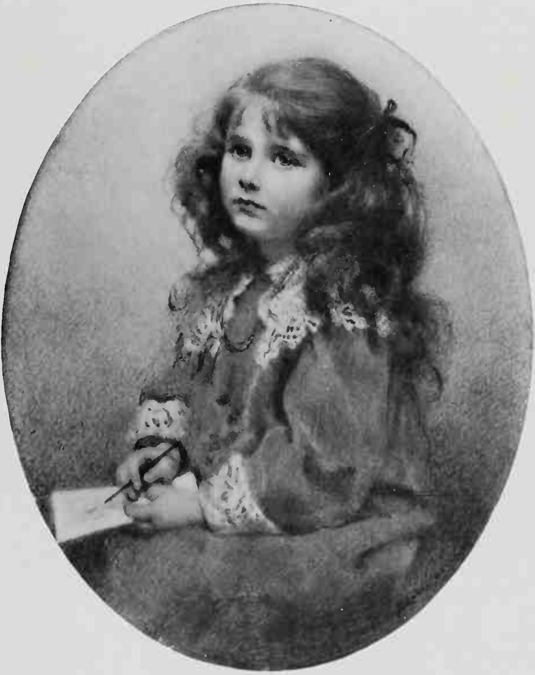
Even at the Academy during the height of the season there are back-waters of solitude. The architectural room would form a fitting abode for a recluse who desired to keep himself sequestered from the madding crowd, and the water-colour gallery—well, the water-colour gallery is the thoroughfare to the refreshment hall. We were standing in the doorway to the gallery—a lady friend and I—when I suggested that we should step through and inspect the miniatures.

"Those little things!" she expostulated, "when there are a number of quite large pictures which we have not yet seen."

"Little things are generally the most precious," I said sententiously. "Jewels are little; and miniatures are the jewels of art."

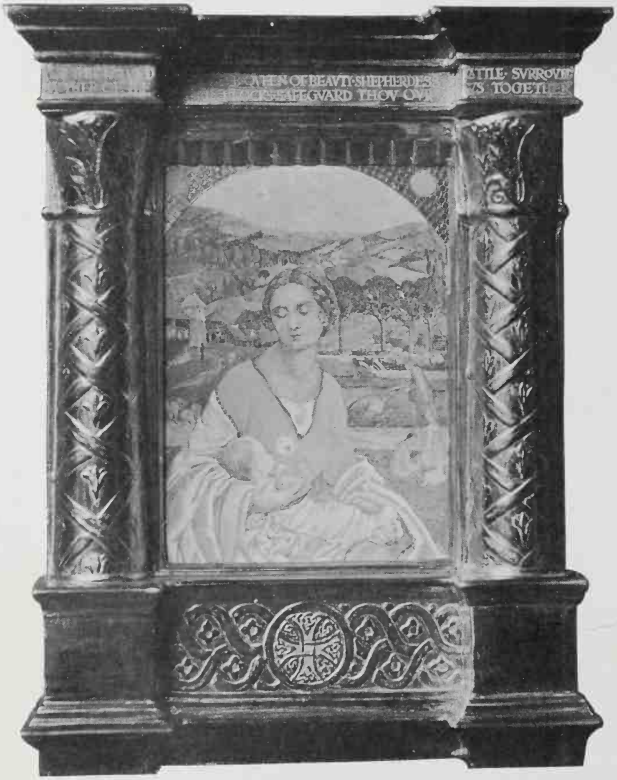
It was a happy phrase, and should have impressed her. She glanced towards where the miniatures were clustered thickly in the cases; rows upon rows of them, looking for all the world like exaggerated postage-stamps. "Let us go and have a cup of tea instead," she said; and we went.

I do not greatly blame her choice. Æsop's cock, when he found a precious jewel in the straw-yard, wished it had been a grain of wheat, and under like circumstances we are apt to behave as poultry. Jewels do not look jewel-like unless presented in fitting guise. If, instead of decking her shapely neck, Belinda's diamonds, "which Jews might kiss and infidels adore," had been thrust among the contents of the plate-chest, they would have aroused few feelings of adoration even in the breasts of the most orthodox. The miniatures at the Academy, metaphorically speaking, were hidden away in a plate-chest. The larger works, by which they were surrounded, overwhelmed them. Then they were badly displayed, being placed almost below the level of the eye, at an angle which compelled an acrobatic performance on the part of the spectator to focus them properly, and avoid the side-lights and reflections. They were packed together so closely that to view a work, without its immediate neighbours coming within the scope of vision, was as difficult and tantalising a feat as to watch a play through the trimmings of a lady's matinée hat. Shown under similar conditions, the *Three Graces*, by Raphael—that great little work scarcely four inches square, which cost the Duc d'Aumale, who rebuilt Chantilly, £24,000—would look almost valueless. The Academy hanging committee are hardly to be blamed for this state of things. Year after year they have to essay an impossible task analogous to that of crowding the contents of a quart



LADY ELIZABETH LYON, DAUGHTER OF THE EARL OF STRATHMORE
BY MABEL LEE-HANKEY, R.M.S.

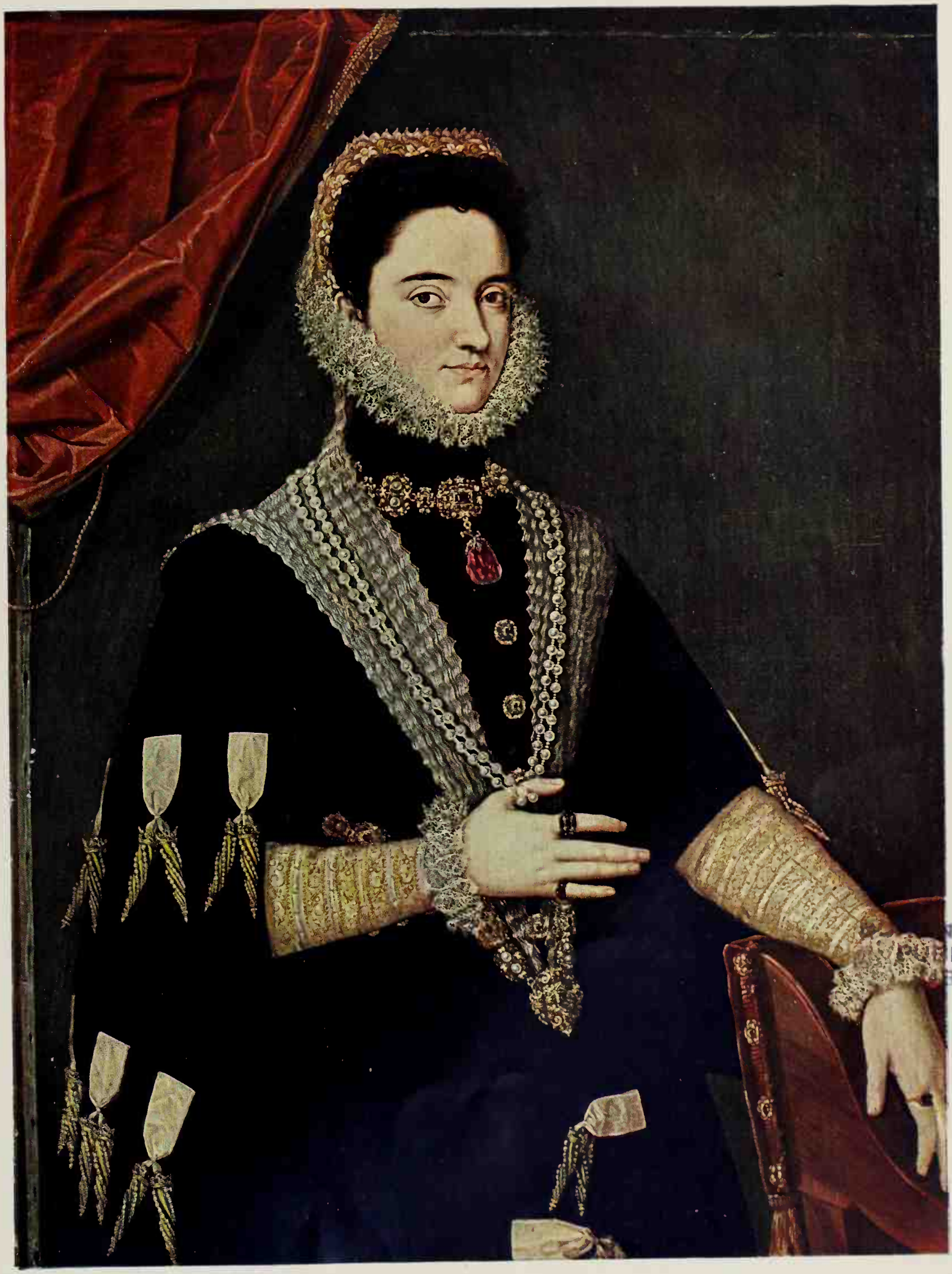
into a pint pot. If they eliminated half the works usually hung, to fittingly display the remainder, they might earn the gratitude of the enlightened visitor, but it would be at the cost of martyrdom at the hands of the crowded-out artists. Exhibitions like the Academy are not suitable for the showing of small and precious works of art, for only large and strongly coloured pictures tell out amidst the acres of canvas.



MADONNA OF THE FLOCKS BY JESSIE BAYES

To fully appreciate miniature art we must see it where it is shown alone, and due space is allotted to each work. Few public exhibitions fulfil these requirements; indeed, I know of only one, the annual display of the Royal Society of Miniature Painters, held this year at the galleries of the Royal Water-Colour Society, Pall Mall. It was not wholly confined to portraits; miniature work of every kind, including sculpture, came within its scope, the only qualification exacted being that the works should pass the scrutiny of the selecting committee. The latter is a body elected every year; no member is eligible to serve two years in succession, so that the personnel is constantly changing. For the time being it is endowed with autocratic power; even the works of members are subject to its veto; the only privilege that the last-named enjoy besides the payment of their subscriptions is that of submitting a larger number of works for exhibition than outsiders. This code of rules, though bearing harshly on members, is salutary. It prevents artists securing admission for present failures on the score of past successes; and so in this exhibition, as in the preceding fourteen held by the Society, it was a case of the survival of the fittest. The 262 works hung were the chosen few from many hundreds sent in. Not a few of those rejected would have been worthy of inclusion had space permitted, but the committee wisely clung to the rule that every work accepted must be well hung; and by doing this it rendered the exhibition the most pleasant to visit of any held by an important art society; the least tiring to the eye and fatiguing to the body, provocative of no stooping of the back or craning of the neck.

It had been hoped that this year's display would have been as an edition in miniature of the Academy, but this has still to come. It was essentially a portrait exhibition; the other branches of painting were sparsely represented, though in the examples shown almost the whole range of art was epitomized. Allegory was exemplified in Miss Blanche Gottschalk's *The Unopened Door*, a work which, without any extraneous symbolism, Miss Gottschalk had invested with a significance that could not be misunderstood, wholly by her exquisitely tender colouring. A little more firmness in the handling and the work would have been a perfect gem. The plastic art appeared in various guises. Miss Frances Burlison's two bronzes were pleasingly free in their treatment. Miss Mary Pownall's pair of portrait plaques showed that the realization of strongly marked character was not incompatible with the attainment of fine decorative effect, and though Mr. Fritz Roselieb's medals were somewhat conventional, they showed sterling work. The enamels of Miss Ernestine Mills, good as they were, hardly showed her at her best. Miss Nelia Casella displayed her mastery in the handling of that most difficult of plastic materials, wax, in a couple of well-modelled heads in relief, in which colour was deftly employed to heighten the effect of the sculptor's art. *Genre* painting was exemplified in a couple of water-colours by Mr. Henry Henshall, recalling in style the work of William Hunt, though freer and more spontaneous in their handling. In a design for a fan by Mr. Lionel Heath, the artist was hardly seen to such advantage as in his frame



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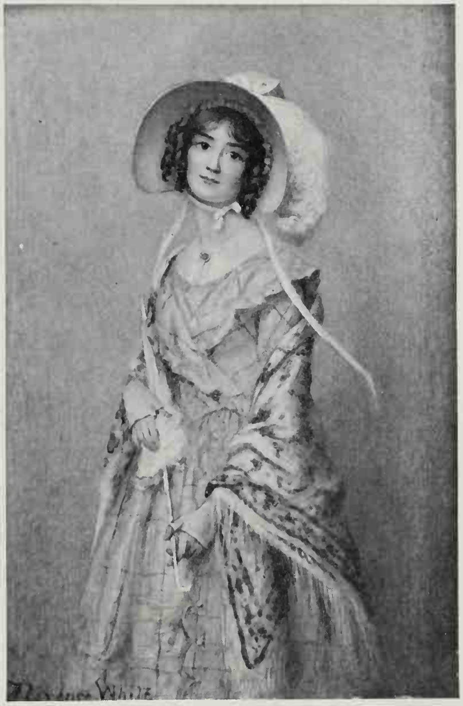
MARIE OF AUSTRIA
EMPRESS OF GERMANY, 1528-1603.
BY JUAN PANTOJA DE LA CRUZ
AT THE PRADO, MADRID

of portraits, which were touched with precision and delicacy, if a little too highly wrought. Of the nude, almost the only examples were by Messrs. Alyn Williams and Hal Hurst. The former's *Flotsam*, a sea nymph lying at the edge of a wave-washed shore, was distinguished by good colour and fine modelling and flesh painting. Even better from a technical standpoint was his portrait of Sir Gardiner Englehart, a well-studied miniature full of character, and carried to perfect completeness, yet not over elaborated. His rendering of President Taft was pleasing and dignified, escaping that quality of photographic prettiness which seems almost inseparable from the presentment of the features of a reigning ruler, and was here exemplified in a portrait of King Edward by Mrs. Vivian. Another American celebrity painted by Mr. Williams was Mrs. Nicholas Longworth, whose portrait was refined and subtle. Mr. Hurst's nude figure entitled *The Source* hardly did him credit. Much better was his *Miss Mischief*, a charming head, reminiscent of Lawrence at his best, touched in with delightful freedom, and most happy in its realization of the irresponsible gaiety of childhood. More sedate, yet not one whit less charming, were Mrs. Mabel Lee-Hankey's children, shown in a series of portraits, which in point of technical accomplishment were as fine as anything in the exhibition. *An Early Victorian*, by Miss Florence White, was a dainty piece of work, pleasing in its subject, light and spontaneous in its handling, and bright and transparent in its colour. Miss R. M. Emlie's four miniatures suffered from being grouped too closely together—almost the only instance in the exhibition—which prevented their refinement and delicacy being fully appreciated. Miss Inez Buchanan, one of the newly elected members, was very happy in her *Kimono*, a figure strongly reminiscent of Albert Moore. Mr. Chris Adams in his frame of portraits, among which were included good likenesses of Mr. Lloyd George and Sir Rufus Isaacs, showed much artistic distinction. His style combines breadth with delicacy, and in his portraits of ladies he showed a delightful feeling for colour. Two miniatures of dogs by Mr. Cecil W. Quinnell were well drawn and marked by a thorough appreciation of canine character; in the one of *Jockie* he was especially successful. In the *Pensioner*, a study of an old woman in black, Miss V. M. Smith made a fine picture from a somewhat unpromising subject. Mr. S. A. Lindsey's portraits were distinguished by the fine quality of their colouring. Mr. Charles Spencelayh's contributions, though somewhat laboured, were thoroughly sincere. Other artists whose works helped to maintain the high character of the exhibition were Miss N. M. Hepburn - Edwards, Mr. H. R. Robertson, Miss E. M. Mason-Hinckley, Miss E. G. Wolfe, Miss C. J. Reynolds, and Miss H. M. Kempthorne, whose *Reverie*, a delicate portrait study, was original in its conception and atmospheric and tender in its colouring.



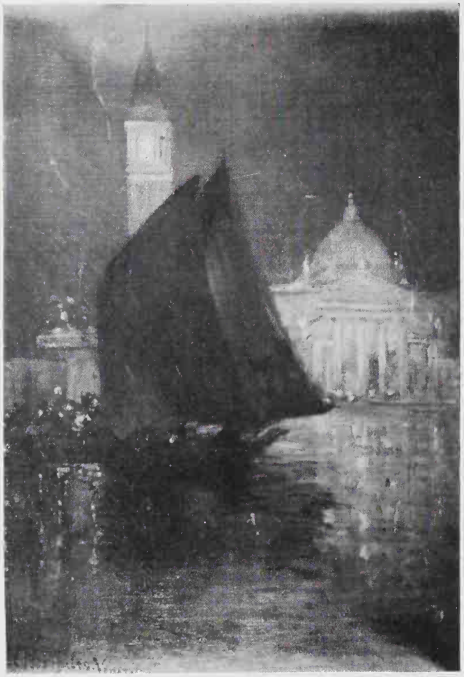
AN EARLY VICTORIAN BY FLORENCE WHITE, R.M.S.

Decorative Art at the White City and British Museum

THE man was of the people: red-faced, horny-handed, with trousers that bagged at the knees and coat that fitted him like a sentry-box. It was at the White City. He stood in front of Sir Edwin Burne-Jones' picture, *The Fall of Lucifer*, gazing at the canvas with transfixed attention, his lips moving, but no sound issuing forth, as though his rapture was too deep for words. At length he broke the silence. "Call that a picture," he cried indignantly; "there's sixty-two fallen angels and only one face between the lot of them. It's tommy-rot." And then he moved on.

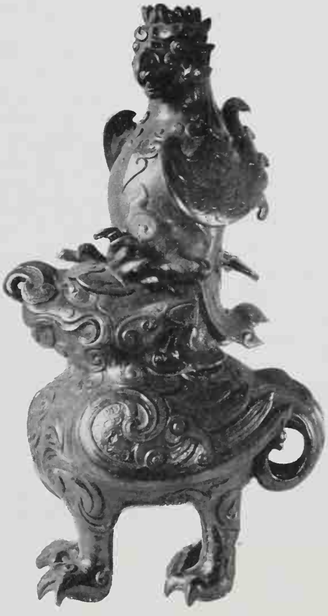
This man voiced the opinion of his class; the great untutored mass of the people, who see few pictures, read no art criticisms, and are not afraid to speak their own thoughts whether or not they agree with the fashionable cult of the moment. They have one standard for judging art; its affinity to nature and humanity. In their eyes all those works, in which the artists have deliberately subordinated naturalism and the humanics to decorative effect, are "tommy-rot." By an irony of fate these are the pictures which particularly appeal to the cultured classes. It is the hall-mark of an æsthetic mind to be able to appreciate and understand them. Who, then, are in the right, the mass of the people or the æsthetes? It is a complicated problem, but on the broad question one must pronounce in favour of the people, for while nature and humanity in the aggregate remain constant the æsthetic ideals are constantly changing. Those of past generations have vanished into limbo. We may laugh now at the cults of the dark masters and of the brown trees so abominated by Constable, and plume ourselves on our superior taste, but will our own pet theories deserve any better treatment from posterity? To-day we delight in what is new and strange, forgetful that the great majority of works which have attained permanent value are those of familiar things; portraits of men and women, pictures of contemporary life and landscapes painted by artists who knew their subjects so well that they reproduced them without effort, and so gave a free expression to their own personalities in their work.

At the present moment the cult of the East is upon us. It was started by the fine collection of modern Japanese pictures at the White City, and has been raised to fever heat by the still more superb display of the works of ancient Chinese and Japanese artists arranged by Messrs. Sydney Colvin and Lawrence Binyon in the print gallery at the British Museum. The élite are now crowding to the latter institution as they have already done to the White City. Its stone steps resound with the light patter of patent leather shoes, and the array of carriages with liveried footmen drawn up outside rivals that opposite to the Carlton Hotel at luncheon time. This is as it should be. The collection is fine enough to draw a discriminating admirer from the other end of Europe. It is admirably arranged, and the catalogue, which has been compiled by Mr. Binyon, is perfect in its way, being concise, authoritative, and full of information. But, not content with admiring, some of these visitors are trying to proselyte. They tell us in tones of awe-stricken conviction that the deft tone work and subtle colour harmonies of the Eastern masters represent the highest and most monumental phases of art, and that future generations of artists can find salvation only by imitating and assimilating them.



A VENETIAN NIGHT BY MARGARET MOSCHELES

The collection now on view at the British Museum, which, however, by no means exhausts the resources of that establishment, illustrates the development of Chinese and Japanese pictorial art from the fourth century almost to the present day. It appears to have derived its origin from Greek inspiration transmitted through and modulated by the influence of Hindoo Buddhism. Even in the earliest work exhibited here, a roll of illustrations painted by Ku K'ai-chih, who flourished about 364-405 A.D., the art appears to have advanced far beyond its primitive stages, to have almost entirely freed itself from foreign influence, and attained a distinctively national character. Here, in what is perhaps the oldest piece of Chinese painting in existence, there is displayed a refinement and maturity that could only have been evolved by a long succession of painters. The work is distinguished by that unique quality which marked the meridian of Chinese art; the rhythmical beauty of harmonised line and colour so combined as to form a supremely decorative unity. Realism is practically ignored the expression on some of the faces is faintly suggestive of the emotions and characters of their owners, but we should be utterly at a loss to interpret the meaning of the pictures without the interpretations given in the catalogue. The next examples, in order of date, are a series of works representing scenes and personages in the Buddha Legend discovered by Dr. Stein "in 1907 in Tun-huang, Turkestan, in a vault which appears to have been sealed up a little after the year 1000 A.D." These are interesting as showing that the Indian tradition continued in religious art long after painting in other spheres had become emancipated from its influence. Richly coloured and full of elaborate symbolism, they fail to attain that perfection of chaste decorative effect observable in the more purely national art. During the Sung and Yuan dynasties, 960-1368, the Chinese artists affected a severe economy of colour, subordinating it entirely to form, and achieving their effects by masterly line work. To this period belongs a painting of *Geese*, No. 30, by an unknown master of the eleventh century, which, though executed in monochrome on a plain background and so broadly touched in that it might be stencilled, conveys a suggestion of colour and atmosphere and a sense of actuality unmatched in any other painting in the exhibition. Not so satisfying are the landscapes, of which *The Beginning of Winter*, No. 36, by Chao Mêng-fu, may be taken as an example. Poetical it is, and charming in its silvery tone, but in it nature is so idealised as to be unrecognisable. With the Ming dynasty, 1368-1644, there commenced the period of decline. The austere severity of the earlier masters was relaxed, richer colouring introduced, and a stronger effort to realise the external aspect of things became apparent. The decline was gradual, and in some of its manifestations Chinese art assumes its most beautiful forms. This is especially so in *The Earthly Paradise*, No. 80, by an unknown painter, which recalls Watteau in its sensuous charm of colour and idyllic feeling; but it is Watteau. In an unsigned *Portrait of a Lady*, No. 64, superb craftsmanship is shown in "the exquisitely delicate patterning of the dress" and the suggestion of roundness in the woman's figure conveyed by contour alone. Other works show a strongly naturalistic tendency, notably *Eagle attacking a Bear*, No. 58, by Chia Pin, and a *Tiger*, No. 61, by Ch'en Chü-chung. In these the severe economy of line which characterised the masterpieces of the earlier periods is no longer marked. The texture of fur and feather is reproduced by a number of small strokes which, though executed with extraordinary minuteness, are so massed together as to deprive the works of none of their breadth and vigour. There are numerous other pictures of equal beauty in the collection: marvellous renderings of flowers, plants, birds, and animals, replete with cadenced harmony of line and colour which charm the eye in the same way that a burst of melody or the musical lilt of a poem charms the ear.



BRONZE STATUETTE FORMED BY THE FIGURE OF A BIRD OF PREY, SEATED ON THE BACK OF A MYTHICAL MONSTER HAN DYNASTY

This Far Eastern art is great, but not the greatest. Its sphere is too limited, its appeal too purely sensual. There is nothing here that touches the heart or quickens the pulses. It is the creation of mystics who moved not among things that are, but gave beautiful expression to abstract ideas. Technically, much can be learnt from it, for its exponents were masters of line and supreme in the management and combination of flat washes of colour; but as a direct source of inspiration it is useless. Beautiful line and colour are not the end of art, but the means to an end. Art to appeal to humanity must be human, and in this essential quality our own art of to-day has attained greater heights than have been reached by any of the Chinese or Japanese masters.

Chinese and Persian Paintings and Pottery

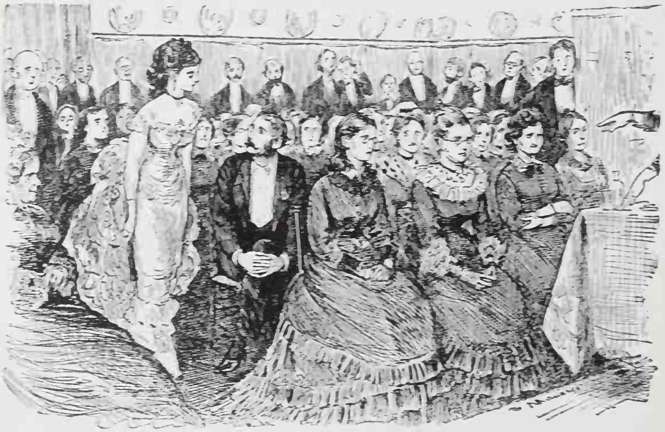
At Mr. Wm. B. Paterson's Gallery (5, Old Bond Street, W.) Chinese art was also in evidence—paintings, Keramic ware and rugs being shown in company with a number of examples of Persian pottery and miniatures. Though small, the exhibition included many choice examples, and formed a delightful miniature epitome of the phases of Eastern art more extensively exemplified in the British Museum and elsewhere.

"The Earl and Countess of Derby and Child" By Van Dyck

"A lady in mourning dress, past the meridian of life, but whose countenance still retained traces of great beauty." This is part of Sir Walter Scott's description of Charlotte de Tremouille, Countess of Derby, when he introduces her to the readers of *Peveril of the Peak* through the sliding panel of the wainscotting of the nursery of Martindale Castle. The same lady, in company with her husband, the seventh Earl of Derby, and their daughter Catherine, afterwards Marchioness of Dorset, is represented in the picture by Van Dyck on view at Messrs. Knoedler's Gallery (15, Old Bond Street). The work was painted about 1635, when her "great beauty" should have been in its meridian bloom, but according to Van Dyck—and here comes the pity of it—she had none. In his picture she is undeniably plain; a truculent-looking woman, firm of lip and chin, one well fitted to become the heroine of the desperate defences of Lathom House and the Isle of Man against the Parliamentarian forces, and afterwards to have Christian hung, despite the royal pardon and protection. Her husband makes an ideal cavalier with his long love-locks and handsome features, and their daughter is a winsome little maiden. Van Dyck scarcely ever painted a fine group of portraits, masterly in its depiction of character and the rendering of the costumes and landscapes; but, despite this, there may be not a few readers of Sir Walter Scott who will not be sorry to see the picture shipped to America—its predestined fate—if its removal will leave them in possession of "the treasured dreams of long time past" regarding the beauty of the most famous of the Countesses of Derby.

Ancient Chinese Bronzes

Of all existing national arts, that of China is immeasurably the oldest. Recent discoveries have carried its origin further and further back, through dynasty after dynasty, until the imagination can hardly realise the time when it was not. At Mr. T. J. Larkin's gallery, 104, New Bond Street, a unique collection of ancient Chinese bronzes are being shown, the majority of which belong to the Chou and Han dynasties. The former, the earlier of the two periods, extended from 1122 to 255 B.C. What this means may be gaged when we reflect that in the twelfth century B.C. the Greeks were supposed to be engaged in the siege of Troy, Israel was being freed from the yoke of the Philistines by Samson, and Rome, the ancient, had still to wait four hundred years for its foundation. Even at this date the Chinese workers in bronze had long centuries of artistic tradition to guide them in the mastery of their craft, for their records establish that the art of nielli, or inlaying gold and silver wire in ornamental designs chiselled out for the purpose, was practised during the Hsia dynasty, 2205-1767 B.C. The bronzes, which are among the earliest pieces of their kind known to exist, include many pieces of rare beauty. They are, indeed, more beautiful than the day when they left the craftsman's hand, for Time, that master artist, has been at work on them and coloured the surface of the bronze with jewel-like enamels of malachite, turquoise, and rich red. This patina in one instance, that of a globular vessel of the Chou period, is of extraordinary splendour, the effect being as if the metal had been sprayed over with liquid malachite, and the drops had coagulated, forming hundreds of gleaming gems. But this patina is but an enrichment to an art already rich. The bronzes wrought into forms of graceful symmetry, diapered over with elaborate patterns in gold and silver, and adorned with finely modelled ornamentation in full relief, which generally takes the form of mythical monsters, are works of high decorative excellence. Many of the bronzes, more especially the sacrificial vessels belonging to the Chou dynasty, have been fashioned in the shape of animals; some, such as the hippopotamus or ram, are easily recognisable, while others of dragons and mythical creatures recall those prehistoric reptiles whose fossilized remains are found embedded in the depths of the earth. Who knows but what these may be indeed representations of extinct species, the outcome of a tradition handed down from age to age, embodied by the hands of those master craftsmen who worked almost before the beginning of recorded history.



EVIL COMMUNICATIONS, ETC.

(Scene: *Mrs. Lyon Hunter's drawing-room during a lecture on woman's rights.*)

Modest Youth (*in a whisper to young lady looking for a seat*): "*Er—excuse me, but do you believe in the equality of the sexes, Miss Wilhelmina?*"

Young Lady: "*Most certainly I do, Mr. Jones.*"

Modest Youth: "*Haw! In that case, of course, I needn't give up my chair.*"

[Reproduced by kind permission of Messrs. Bradbury, Agnew & Co.] By George Du Maurier.

Westminster Cartoons by Sir F. Carruthers Gould. Water-colours by Captain F. G. Coleridge

Sir F. Carruthers Gould must be accounted our greatest living master of political caricature. There are other workers in the same field who attain higher technical excellence, a more fluent flow of line, a more telling decorative effect, but in the power of accentuating truths by humorous exaggeration, and of emphasising the telling points of a situation to the advantage of one's own party, Sir F. C. Gould has no equal. At Walker's gallery (118, New Bond Street, W.) a selection of 186 of this artist's cartoons attracted a large attendance, many of his victims coming to swell the crowd. The subjects had nearly all appeared in *The Westminster Gazette*, but, as is inevitable with the rapid printing of a modern newspaper of large circulation, much of the quality of the originals was lost in the reproduction. The exhibition showed that in these, the artist's latest efforts, his humour was as brilliant and genial as ever, and that it is conveyed to paper with even more ease and facility than formerly. Captain F. G. Coleridge's water-colours of Thames Valley scenery and the Italian Lakes, which were shown in the same gallery, affected the highly finished, somewhat laboured style in vogue twenty or thirty years ago, though without distinction they were truthful, atmospheric, and pleasantly coloured.

Canadian Art at Liverpool

ART, in the present day, has a tendency to cluster round great centres of population and wealth, where there exists a leisured class among whom artists can seek a market for their wares; it is thus that our provincial artists inevitably drift into our larger towns, more especially London, and that in an earlier age so many of the best-known American painters settled in England. A safe criterion of the growing affluence of Canada is that it already boasts of a strong school of residential artists. Through the instrumentality of Mr. Dyonnet, the well-known French-Canadian portrait painter, and of Mr. E. Rimbault Dibden, the curator of the Walker Art Gallery, Liverpool, a representative collection of their work was exhibited at the latter institution. Like most exhibitions at the present time, it was especially strong in portraiture and landscape. In the former branch good work was shown by Messrs. W. Brymmer, E. Dyonnet, Robert Harris, and G. Horne Russell, while Messrs. Homer Watson, A. Suzor Cote, E. F. Boyd, Clarence Gagnon, and Harry Britton were among the principal exponents of the latter.

Modern French Art at Brighton

WHAT is essentially the most interesting of the fine series of exhibitions which has given the Brighton Public Art Galleries a more than provincial reputation was the very adequate representation of the most modern phases of French art gathered together by the enterprise of Mr. Henry D. Roberts, the curator. Though, as examples by Corot were included, practically all the work of French painters of the nineteenth century and after came within the scope of the exhibition, the work of the earlier and more orthodox artists was little in evidence, and the strength of the display lay chiefly in what may be termed the unorthodox schools — those who have sprung from impressionism, the symbolists, the primitives, and the pontillists or dividers of tones. These phases of modern French art have rarely been illustrated in England, though the youngest of them has been in existence for a couple of decades and they have attracted much attention on the Continent. It is well that the English public should have opportunity to study this work, not in isolated specimens, but in bulk, as it was represented here. Much of it must appear to be startlingly new and strange, eccentric rather than beautiful, yet, as is pointed out in the ably-written introduction to the catalogue, "they would do well to suspend their judgment." These anarchists of present-day art may be the classics of the next generation.

Mezzotints at the Whitworth Institute

OF exhibitions of engravings the most important was the large and representative collection of mezzotints gathered together by Mr. Robert Bateman at the Whitworth Institute, Manchester, in which the work of the great masters of the art was shown with a fulness rarely if ever equalled outside London. Mr. Bateman compiled a catalogue of the collection, which was enriched with a number of well-executed illustrations. As in this the states of all the impressions shown were fully described, and many interesting notes given, it should prove a most interesting and useful memento of the exhibition.

The St. George's Society

THE St. George's Society held its first exhibition at the gallery of the same name (New Bond Street), and, judging by the quality of the work shown, it should have a long and successful future in store. The object of the society is evidently to foster the taste for imaginative art and raise it from the subsidiary position to which the modern cult for naturalism and impressionism has degraded it. Edgar W. Davies showed some water-colours recalling in sumptuously toned harmonies the style of Rossetti. Several powerful works in the same medium by George E. Kruger were original and varied in their treatment. Miss Jessie Bayes was at her happiest in her *Aucassin and Nicolette* and her dignified and graceful *Madonna*; Romily Fedden's rendering of *St. Mark's*, *Venice*, was strong, luminous, and poetical; while some dainty illustrations to *Cranford* by M. V. Wheelhouse, several designs for the scenery of *The Blue Bird* by F. Cayley Robinson, and some characteristic works by W. Shackleton, helped to complete what was a very interesting little exhibition.

"Here and There Abroad" By Felix and Margaret Moscheles

"Here and There Abroad" was the title of a joint exhibition held by Felix and Margaret Moscheles at the Brook Street Art Gallery (14, Brook Street), in which were included some interesting portraits by the first-named painter. Sarasate, Rubinstein, Mazzini, and Josef Israels are among the celebrities who have sat to Mr. Moscheles, and though the sittings appear to have been short—that of Rubinstein being during a rubber of whist, while Israels terminated his sitting, at the end of an hour, with the words, "I have suffered enough"—the artist has in each instance caught the personality of his subject, and succeeded in painting strong, forcible, and dignified likenesses, the speed with which he had to execute his work only serving to make his handling more free and vigorous. His water-colours, chiefly of places on the shores of the Mediterranean, were very charming in their variety, and marked by fresh colour and breadth. Mrs. Moscheles showed an equal capability in oil and water-colour. Her work was atmospheric, and the colouring was refined and delicate, without lacking strength. Perhaps her most successful work was the poetical *A Venetian Night*, where the dark sail of a vessel in the foreground acted as an admirable foil to the blaze of light emanating from the buildings beyond, and reflected on the shimmering surface of the water.

Water-colours of Japan. By Walter Tyndale

It is refreshing to find an artist who has travelled the length and breadth of Japan, seen and painted most of its beauties, and who yet returns with his style wholly uninfluenced by the work of the Japanese masters. Such is the case with Mr. Walter Tyndale, whose exhibition of water-colours shown at the Leicester Galleries (Leicester Square) revealed to us Japan as seen through English spectacles. Mr. Tyndale's work is impregnated with that subtle atmospheric quality conveyed by the use of delicate and tender colouring, beautifully graduated and harmonised. He paints with a free brush, yet carries his work to a high degree of finish.

Drawings By George Du Maurier (1834-1896)

The drawings of George Du Maurier, a large and representative collection of which were to be seen at the same gallery, are almost too well known to need extended criticism. He has become a classic in the black-and-white art, and takes rank with Leech, Keene, and Phil May as one of the great illustrators of the Victorian era. If not such a great artist as either of the two last-named, and possessing a less exuberant feeling for the ludicrous than Leech, it may still be questioned whether he will not secure a more permanent place in the memory of the public than any of the other three. The other men in their work illustrated types of humanity. Du Maurier created individuals. *Mrs. Ponsonby de Tomkyns*, *Sir Georgius Midas*, and one or two others of his creations are as real to us to-day as any of the characters in Dickens's novels, and their names, like those of Sairey Gamp and Mrs. Harris, have become the current phrase of the time, and will be passed on to posterity.

Pictures by J. Hamilton Hay, George Hemwell, W. G. Robb, and Mary Nevill

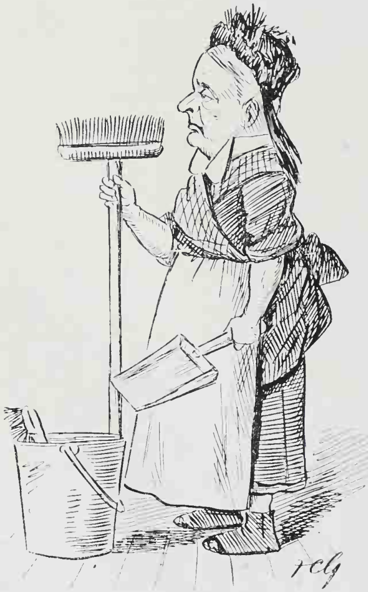
"The beauty of the heaven, the glory of the stars," were among the chief themes of Mr. J. Hamilton Hay's brush, as exemplified by his collection of works on view at the Bailie Gallery (13, Bruton Street, W.). He painted moonlight as it has been seldom painted, and in one picture, at least, his rendering of cloud-form placed him among the masters. This was No. 5, misnamed *The Ponderous Cloud;* majestic it was in its huge mass and bold outline, blotting out the sky and descending almost to the level of the earth, but not ponderous. Such adjective did not fittingly apply to the aerial lightness with which Mr. Hay had invested this mountain of vapour, wreathed about with attendant mist-forms floating slowly and solemnly through the atmosphere. In the adjoining rooms Mr. George Hemwell had some carefully-studied, delicately-coloured transcripts of *Alpine Flowers and Gardens*, which, in their absolute fidelity to nature, possessed an appeal to the botanist as well as to the art-lover; Mr. W. G. Robb was represented by some dainty water-colours; and Miss Mary Nevill showed a number of portrait studies which, though a little hard, were distinguished by much character.

Flowers by Mdlle. Mathilde Sée

Mdlle. Mathilde Sée owed much of the inspiration of her flower subjects to Fantin-Latour in his latter manner. She essayed in water-colour to do what he had done so well in oil; and if this object was not quite attained in her seventy water-colours on view at the McLean galleries (7, Haymarket, S.W.), the work was very pleasing, handled with considerable freedom and breadth, and possessing much decorative value.

Pencil Drawings by Axel H. Haig. Modern Etchings and The People of Egypt by Lance Thackeray

The pencil drawings by Axel H. Haig exhibited at the galleries of the Fine Art Society, 148, New Bond Street, were too obviously conceived with the idea of their future translation into etching to show the powers of this well-known black-and-white master to the best advantage. One gained the impression that the artist had been less sedulous of exploiting his medium to the best advantage than of making records of form and light and shadow for future use. In company with his work were shown examples by a group of etchers whose styles, if not homogeneous, were sufficiently varied to suit the most catholic of tastes. Here Mr. Haig himself was seen at his best in company with representative works by D. Y. Cameron, Mortimer Menpes, Percival Gaskell, David Law, Edward Slocombe, Martin Hardie, Alfred Hartley, Frank Brangwyn, Frank Short, and the late Sir F. Seymour Haden. The water-colours of Lance Thackeray were in the guise of character studies of representative types of the people of Egypt. Mr. Thackeray rendered admirably the personages he selected, and if in his desire for realism he had somewhat sacrificed the artistic possibilities of his subjects, he showed, in a few of his examples, such as in *At Girgeh, Upper Egypt*, No. 27, or in the low-toned *Coffee Seller*, No. 10, what he could accomplish when he let the restriction weigh less lightly on him.



SPRING CLEANING

Lord Rosebery: "*Which I know its worriting, my Lords: but you'll feel much comfortabler after it's done.*"
By "F. C. G." (Sir F. Carruthers Gould).

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Rudyard Kipling's "The Phantom Rickshaw" and "The Story of the Gadsbys."—A2,596 (Crickhowell).—It is impossible to tell without seeing them whether these are the original paper editions or one of the many reprints. The former have, however, depreciated a good deal in value lately, and each work would now only fetch about £1.

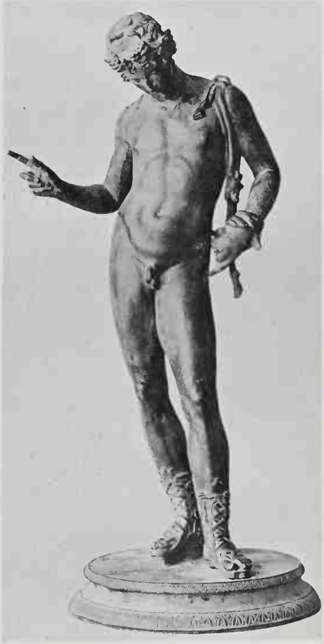
"Yard-of-Ale" Glass.—A2,597 (Newport, Mon.).—These glasses are rare and valuable. The best specimen that has come up at a public auction sale was that in the Trapnell collection, disposed of at Sotheby's on April 12th. The lot in which it was included realised £16, and it is reasonable, therefore, to attribute £10 as the value of the "Yard-of-Ale" glass.

Tambour Work.—A2,600 (Teignmouth).—A written opinion of your tambour work will be given if it is sent here for inspection.

Water-Colour Drawing, signed P. Nasmyth.—A2,605 (Broadstairs).—The little drawing you describe should be worth a few pounds if original, but it is necessary to see it to value it definitely.

"The Iliad," etc.—A2,608 (Gorey).—There is no item of any value in your list of books. Nos. 1, 2, and 4 appear to be imperfect, and therefore unsaleable.

Glass Paper Weight.—A2,610 (Bury St. Edmunds).—The article you describe is evidently a glass paper weight made at Bristol about sixty or seventy years ago. A good many similar specimens were shown in the Great Exhibition of 1851. The cameo is of glass, silvered, upon which another lump of glass has been melted. These paper weights are collected, and realise about 7s. 6d. to 10s. each. The other cameo you mention is probably of the same origin. We believe, however, they are still made.



BRONZE "ADONIS" A2,950

Bank Note £1 1s., 1811.—A2,611 (Duffield).—Old bank notes, when the issuing bank is no longer in existence, are not of much value. Collectors usually pay 2s. or 3s. each for good specimens.

Minton Bowl, etc.—A2,615 (Plymouth).—The Minton bowl and saucer, of which you send us sketch, is probably an early piece, about 100 years old. Early Minton is now coming into vogue, and while the present value of the piece is about £2, it is quite likely to rise higher in the future. We presume there is a cover, which you do not mention.

With regard to your wax bust of Admiral Lord Lyons, there is not much demand for objects of this class. Being at Plymouth, you might find a local collector of naval relics willing to buy it, but it is difficult for us at a distance to fix any value.

Baxter Prints.—A2,616 (Bournemouth).—*The Saviour Blessing Bread* is worth with the nimbus about £1; without, a few shillings more. *The Third Day He Rose Again* should fetch about 25s.

Vases and Gauntlets.—A2,620 (Elland).—The vases shown in your photograph are not Bristol, but probably old Japanese, the mark being apparently a Japanese version of the Chinese mark Chow, meaning longevity. They are worth about £6. The two smaller vases in blue are evidently Chinese, and worth about £2 10s. The gauntlets appear to be well made, but the photograph does not give evidence of their being over half a century old. So far as we can judge, their value is about £1 10s.

Brass Dishes.—A2,623 (Palermo).—The brass dishes of which you send photographs are not Arabo-Normanno of the 12th or 13th century, but Venetian and South German work of the 15th and 16th centuries. They are not rare, and our expert has bought several in Italy and in Greece. Some dishes of this type were used at feasts to hold water in which the guests dipped their fingers. Others may have been used as alms dishes. They are worth here about £2 each.

Engraving of Maria, Countess of Coventry, etc.—A2,627 (Ebury Street).—All the engravings you describe are valuable if genuine, but the description is insufficient to enable us to give definite values. We could do this by inspecting the prints.

Baxter Print.—A2,634 (Haverfordwest).—We do not know the subject you name, and we should be glad to see it before valuing it. The Punch ladle should also be sent for inspection.

Chinese Figures.—A2,636 (Knightsbridge).—The objects represented in your photographs are not exactly dragons. They are more likely to be grotesque representations of fishes of the carp tribe, of old Chinese origin. The carp with the Chinese is emblematic of courage, and these are typical ornaments in the form of an exaggeration of that symbol. Without seeing them we should judge the value to be about £5.

Colour Prints after G. Morland: "Delia in Town" and "Delia in the Country."—A2,641 (Dover).—This pair of colour prints is much sought after, and in fine state has realised over £150. There are many facsimile reproductions in existence, however, which are sometimes sold for unduly high prices. The originals, also, exist in many different states, and it is necessary to see them, therefore, to make a definite valuation. As regards your two oil paintings, no opinion is possible from a description, but if you will forward them here, we shall be pleased to submit them to our expert, and send you his report.

Picture by Spagnoletti.—A2,646 (Hove).—We could not value your picture from a photograph. We should be pleased to submit the original to our expert if forwarded here.

Water-colour by E. Bird.—A2,900 (Dewsbury).—The drawing of a cottage interior is not likely to have increased in value since you purchased it about twelve months ago.

Bronze.—A2,950 (Beyrout).—Judging from the photograph you send us, your bronze figure appears to be a fine antique. It is evidently intended to represent Adonis, and in the London market it would realise a high figure—from £60.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of **The Connoisseur Magazine** who desire to have pedigrees traced, extended, or proved by modern critical historical methods, the accuracy of armorial bearings enquired into, paintings of arms made, book-plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

The desire must often occur to know more of your forefathers, who and what they were, occupation, length of life—all this and much more can be learned about your ancestors, for they have left behind them documents, such as wills, which set forth their joys and sorrows, home life and surroundings, even to details of furniture and dress, so that you can set up in your minds an exact picture of them.

Another reason for genealogical research is that it can establish the right to arms, by proof of descent from the original grantee. Many coats of arms in use at the present time belong to families of a different surname; cases are not infrequent of such flagrant bearing of wrong arms as the surname: Brown with a coat belonging to Foster.

So absurd a pretence should be at once dropped, and a legal title made to one's own arms.

American readers are particularly invited to use the Heraldic Department, as a special study has been made of the emigration of New England and Virginian families.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies of a general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

PEDIGREE OF TOVELL, ELMY, AND CRABBE.

Tobias Tovell Buried at Parham 23 July, 1609. = Edeny.

William Tovell Baptized at Parham 9 Oct., 1587. Buried 8 Aug., 1637. = Anne.

William Tovell Baptized at Parham 3 May, 1633. =

William Tovell, of Tannington. Buried at Parham 26 Sept., 1729, aged 65. = Susanna, sister of Hunn Wyard. Died 13 Nov., 1769, aged 76. Buried at Parham.

John Tovell, of Parham. Buried at Parham 1792, aged 63. = Jane, sister of Henry Kemp, of Parham. Died 17 Aug., 1822, aged 93.

Sarah Tovell = James Elmy, of Beccles. Went to Guadaloupe, where he died.

Sarah Elmy Married 15 Dec., 1783. = Rev. George Crabbe, the Poet. Born at Aldeburgh 24 Dec., 1754. Died 3 Feb., 1832.

Rev. George Crabbe. Born 16 Nov., 1785. Died 1857.

Rev. John Waldron Crabbe.

CRABBE.—The chart pedigree is that of Mrs. Sarah Crabbe, wife of the Rev. George Crabbe, the poet, traced back on the female side. A reader desires to know the maiden name of the wife of William Tovell, baptized at Parham 1633.

CHOLMONDELEY.—Robert Cholmondeley, son and heir of Sir Hugh Cholmondeley of Cholmondeley, county Chester, by Mary daughter of Christopher Holford of Holford, in that county, was born 26th June, 1584, at Crouchend, Highgate, county Middlesex. Matriculated at Queen's, Oxford, 24th October, 1600. Created a Baronet 29th June, 1611, being the thirty-sixth of that order from its institution. High Sheriff of Cheshire 1621. On 2nd July, 1628, he was created Viscount Cholmondeley of Kells, county Meath, having greatly distinguished himself in the Royal cause by raising troops in Cheshire; he was on 1st September, 1645, created Baron Cholmondeley of Wiche-Malbank, county Chester, and on 3rd March, 1645-6, created Earl of Leinster. He married Catherine, daughter of John, first Baron Stanhope of Harrington, by his second wife Margaret, daughter of Henry MacWilliams (*sic*). The Earl of Leinster died without lawful issue 2nd October, 1659, aged 75, when all his honours became extinct.

FURNISHED.—A. B. asks the use of this term in heraldry. It is applied to a horse when bridled, saddled, and completely caparisoned. Also applied to other things as the attire of a stag, furnished with six antlers.

CROFT.—Stephen Croft was admitted 4th Feb., 1700-1, to Gray's Inn, and is described as eldest son of Thomas Croft, of Stillington, county York, esquire. A search in the wills at York should take this family further back.

NELTHORPE.—This family is traced to Kent in the sixteenth century. The name may be a corruption of Neithorpe, a parish in county Oxford.

(M&B 12/21/35) R.C. 2|39|